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VOL. 4 No. 8

DECEMBER 1938

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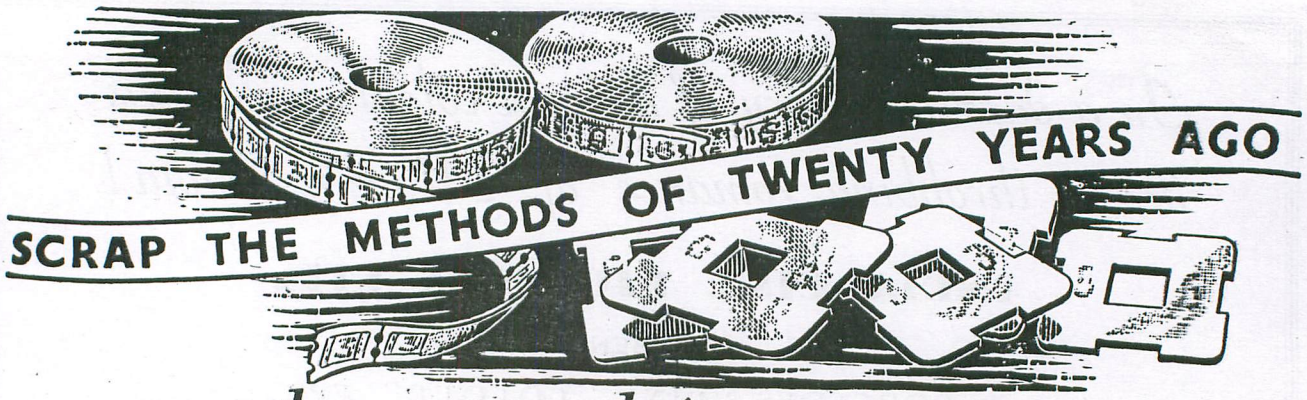

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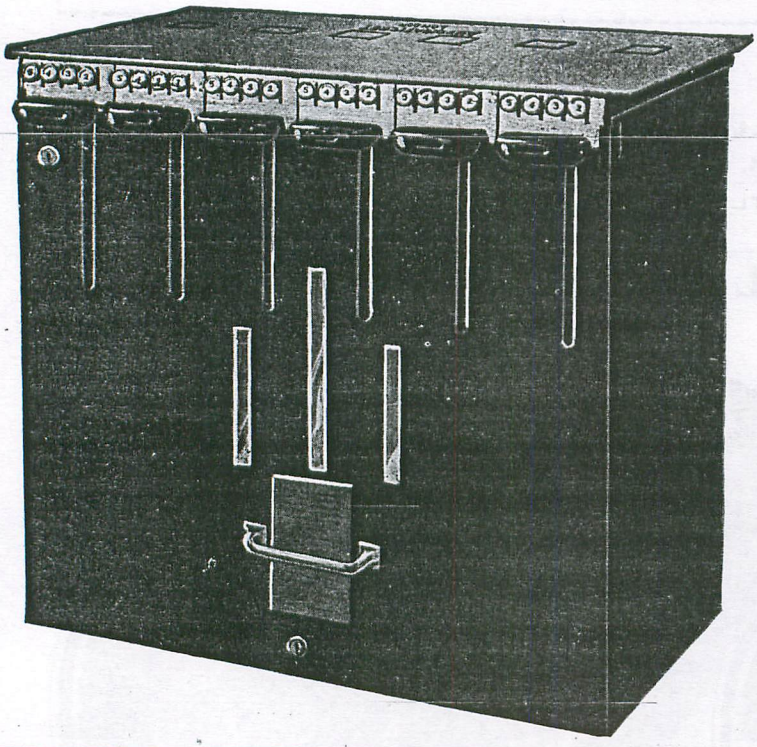

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104, Apollo Street, Fort, BOMBAY.
Editor : BABURAO PATEL

Vol. 4 DECEMBER 1938 No. 8

STOP THIS SLANDER OF INDIA

"The Drum" provoked the nation. The British in producing this picture made an abortive attempt to endorse their imperialism as enforced in the Frontier districts at the expense of the brave and chivalrous men of the Frontiers.

In launching an intensive agitation, "filmindia" did its duty towards the country and to say that only 83 persons objected to what over 40,000 endorsed, as has been broadcast by an hired editor of an Anglo-Indian film magazine, is to give perversity its full play.

If those men who wield the pen lack the requisite moral courage and patriotism to protest when the nation is insulted, they should at least observe a silence, which would be considered golden by those who actually sacrifice their prestige and services.

But to take up cudgels for the foreigner and support this dirty insinuating propaganda by trying to justify the production of pictures like "The Drum" is like trading in the soul to secure a crust of bread for the day.

In the present days of the national transition of our country, journalists should be more responsible about what they write. As the principal

moulders of current thought, their duty is sacred. And for a nation that has been struggling in the fetters of slavery nothing is more sacred than independence. Therefore every written word that is printed should help to break those shackles of bondage which had once made our country an object of mockery for other nations.

In Germany, Italy and Russia, such treacherous journalists would face the firing squad one morning and there would end the treachery of selling one's own motherland.

In India, we cannot do that, but we can certainly appeal to the native good qualities of every man which often remain dormant under the pressure of the struggle to live, to place the motherland first and look at every activity from a strictly nationalistic angle.

Coming to the subject of "The Drum", the Madras and the Bengal Governments must be congratulated for banning the film straightway. The Government of Bengal which is not composed of Congressmen, showed to the other Congress Governments how a quick decision can be taken on a subject of national importance.

The Government of Bombay showed a peculiar lack of courage, least expected from a Congress Government, by allowing the picture to run at two cinemas for a fortnight and then stopping its future release.

The legal brain of the Hon. Mr. Munshi, the Home Minister could not be warmed into action by the fire of nationalism, now that he is securely placed in authority. He started worrying about equity, contracts and other legal terms when from show to show the shame of his nation was being unfolded on the screen.

Had the Hon. Mr. Munshi acted in this matter with his usual promptitude, Anglo-Indian magazines would not have got a chance to spit at us with the help of one of our own men.

Nevertheless the Government of Bombay, though belated in action did its bit by cutting out a big bit of 1300 feet from "The Drum" and thereby removing all anti-Indian portions.

In future, the Government of Bombay has promised to be more careful in censoring such anti-Indian pictures and it has already instructed the Bombay Board of Film Censors to submit such pictures in future for the scrutiny of the Government. A general warning to foreign producers with regard to anti-Indian films is also implied in the instructions issued to the Censor Board.

The virtue of the other provincial governments following this procedure is obvious and hardly needs our persuasion. Things are shaping in the right direction in our country, but what we need now is to find out ways of stopping the foreigners from broadcasting such scandalous pictures in other parts of the world, and bringing our nation and our people into contempt.

Imagine pictures like "The Drum", "The Tiger of Eschnapur", "Charge of the Light Brigade" etc. being shown to the white skinned millions all over the world and their enjoyment of the same at the expense of our national prestige! The very thought of these people laughing at "those black natives beyond the seas" is maddening.

Something must be done to stop these foreign producers from showing such pictures in other parts of the world.

India must do what Bulgaria did, when Paramount Film Corporation of America threatened to hurt the national pride and prestige of the nation in the picture "Paris Honeymoon". "Drop Bulgaria out of your pictures or we throw your pictures out of Bulgaria" said the Bulgarian Propaganda Minister.

The Paramount had rubbed it the wrong way with the Spanish people by portraying the character of a Spanish woman in loose and cheap colours in "The Devilish Woman". In consequence, Paramount had either to lose the entire Spanish market for all their pictures or burn the original negative. So the negative, worth a million dollars was burnt in the presence of Spanish officials.

India can certainly do something like this if small states like Bulgaria can do it.

The instrument of national boycott which Mahatma Gandhi had once used so effectively in case of the foreign cloth industry, can now be used as a Decree of Government, now that the Congress is in power, to teach these foreigners a lesson, which they don't seem to have yet learned.

The Indian National Congress and the different provincial Governments must take up this matter seriously as the foreigners have not stopped producing anti-Indian pictures. On the contrary, some more pictures like "The Black Hole of Calcutta", "The Relief of Lucknow", "The Daughter of India", "The Rains Came", "Gunga Din" etc. are already under production.

What is the earthly use of Pandit Jawaharlal Nehru and other leaders touring through the length and breadth of Europe, straining their vocal muscles in giving the world a correct appreciation of the Indian people, when in every corner and home of the world, anti-Indian pictures, produced with fiendish subtlety, are used to carry conviction that Indians are a race of black spineless natives, to be used for target practice by every white man in the world?

The guardians of our new found nationalism must handle this problem first if they want our nation to vie with other nations in pride, achievement and prestige.

Why not deliver India's ultimatum to the offending producers at once? Ultimatums are not new to India. Our revered leader Mahatma Gandhi has delivered so many to the Ruling monopolists of the Sun with such tremendous effect, that in comparison such an ultimatum to the foreign gold digging producers will be a small affair.

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5

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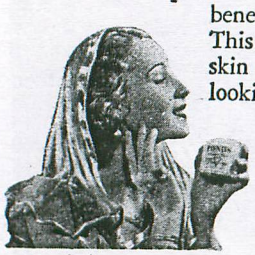

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BOMBAY CALLING

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

TELL US ANOTHER MR. GOGTAY!

Even in carrying on subsidized propaganda, facts and figures which have to be quoted should be truthful and correct, to carry conviction. But this principle does not seem to have been observed by Mr. Ram L. Gogtay, the editor of "The Motion Picture Magazine", when he tried to make out a case in the November issue of his magazine, for the decrease in valuation and taxation of the exposed films imported into India.

For the benefit of the layman, we may straightaway state that the expression "exposed films" means the foreign pictures that come into India from month to month and drain away our millions.

It is painful to observe that Mr. Gogtay, who is the paid Secretary of the Indian Motion Picture Producers' Association, a responsible national body, and who now occupies the editorial chair of this Anglo-Indian magazine with the kind tolerance of the said Association, should, while occupying one position of trust, betray the interests of the indigenous industry and become an instrument of propaganda for the foreign interests.

That the Indian producers should allow this paradoxical state of affairs to continue does not speak much for their business acumen and nationalism.

That a man should work in two opposite camps at the same time, get acquainted with the secrets of both the parties and then try to "serve" the interests of both simultaneously, is a ridiculous position in any pursuit of life.

And yet, this is what is happening to-day due to the none too praiseworthy tolerance of an overkind Executive Committee of the Indian Motion Picture Producers' Association.

Coming to the point of present discussion, Mr. Gogtay says, that an average non-Indian (foreign) picture grosses about Rs. 10,634 in two years. This ridiculous estimate of the average is arrived at by taking the annual world gross returns of a foreign producer, approximately amounting to Rs. 80,406,796, on the assumption that the said producer turned out 50 pictures a year and then dividing the same by 97,344 theatres spread all over the world.

Do all these theatres show the foreign pictures? I doubt if even 1/3rd of the number must be coming the way of a single producing company. Isn't it therefore wrong to work the average on this basis?

And this painful arithmetical stunt is worked out with an idea to confuse the issue with silly and fictitious world figures twisted to suit the present argument for decreasing the duty on the foreign films.

If the gross returns on the best Indian pictures, which have not yet exceeded 15 lakhs of rupees, were to be subjected to this Gogtay's law of averages, the Indian film industry would show a terrible loss and would easily justify an argument for the Government to give its entire revenue as a subsidy to the indigenous film industry.

What one should like to know is by what remarkable stretch of reasoning or imagination does Mr. Gogtay require the authorities to take into consideration this painfully arrived at world average, to assess the value of films in India and to fix their taxation!

Haven't these films any independent value in India? And is the Government under an obligation to consider the huge overseas responsibilities of the foreign producers before taxing their films?

We had always credited Gogtay with some brains, but now we must perforce revise our opinion.

Mr. Gogtay says that an average foreign film collects about Rs. 10,634 in two years.

You will be surprised to know that "Marie Waleweska" starring Greta Garbo grossed over Rs. 28,000 in 7 days at the Metro Cinema in Bombay. In the 2nd week the picture is reported to have collected another Rs. 20,000.

This single instance can prove the immense popularity of the foreign pictures that come to India.

An average foreign film, inspite of the competition of the Indian films, still collects a gross of Rs. 40,000 per picture and a good picture easily exceeds twice that figure.

If what Mr. Gogtay says is true, why don't the foreign producers publish audited figures of their takings all over India in support of Mr. Gogtay's

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The Institute is open to students from all parts of India and from neighbouring countries, the admission is however by regional quota and takes into account the demand of the trade in preference to the number of applicants from a particular area. Candidates should avoid disappointment by applying early and reserving admission in the prescribed manner.

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argument? Let us have figures of pictures like "Adventures of Marco Polo", "Hurricane", "You Can't Take It With You," "Marie Waleweska", "Goldwyn Follies", etc., etc.

And if what Mr. Gogtay says that hardly Rs. 3000 per picture is got by these producers after paying all the taxes is to be believed, we would like to know how these producers can afford to maintain several big and overstaffed offices in different cities of India, maintaining a monthly expenditure of nearly Rs. 25,000.

If the business in India does not pay the foreign producers, why do they carry on the pretence of running it? India does not feel obliged to the foreigners for providing an entertainment which is more often vulgar than otherwise.

And inspite of this imaginary loss to those good hearted foreign producers, the footage of foreign importations into the country has been steadily on the increase during the last ten years, as is obvious from the custom figures given below:—

FOREIGN FILMS INTO INDIA

Year	Total footage Imported:	Assessed value of films in rupees.	Value of Import duty in rupees.
1927-28	10,372,288	20,28,975	
1928-29	10,792,341	19,81,911	Figures from 1927 to 1931 not available separately.)
1929-30	10,247,051	19,06,341	
1930-31	10,179,699	19,60,495	
1931-32	8,979,862	17,10,000	5,29,165
1932-33	9,501,023	19,10,051	6,76,192
1933-34	10,826,366	27,79,462	9,16,571
1934-35	9,026,731	24,88,818	8,80,483
1935-36	8,820,808	25,80,421	9,65,926
1936-37	9,407,888	24,89,887	9,24,498
1937-38	22,278,338	38,14,738	10,22,931

These figures show that the business of importing foreign pictures into India has been paying the foreigners rather too well, to enable them to increase their activities from year to year. Surely, no one would call these hard boiled foreign businessmen fools to run and increase a business that didn't pay them.

And yet Mr. Gogtay would have us believe that foreigners were running a losing show for the health of our people. Tell us another Mr. Gogtay!

QUOTA ACT?

Mr. S. Satyamurti, M.L.A. (Central) has been asking some pertinent and important questions to the Hon. Sir Muhammad Zafrullah Khan, the Commerce Member of the Government of India, with regard to the Indian film industry.

We reproduce below the questions and replies in toto:

Mr. S. Satyamurti: Will the Honourable the Commerce Member be pleased to state:

(a) whether in respect of the sanction of cinema films for exhibition, Government have considered, or propose to consider, the question of imposing a quota to Indian films being exhibited:

(b) whether Government have been addressed on this matter by the industry concerned; and

c) whether Government have come to any decision; if so, what it is?

The Honourable Sir Muhammad Zafrullah Khan: (a) Government have considered this question.

(b) Yes.

(c) Yes. The matter primarily rests with the Provincial Governments.

Mr. S. Satyamurti: So far as the Government of India are concerned, since they have considered the matter and they have come to some decision, may I know what the decision is?

The Hon. Sir Muhammad Zafrullah Khan: That is what I have said in answer to part (c). They have come to a decision and the decision is that the matter primarily rests with the Provincial Governments.

Mr. S. Satyamurti: Will the Central Government address the Provincial Governments in view of the fact that this is a matter of an all-India importance—I am not saying that it is Federal or Central—and in view of the necessity of developing on proper and sound lines the Indian film industry.

Mr. N. M. Joshi: Do it in your seven provinces.

The Hon. Sir Muhammad Zafrullah Khan: I have no doubt that the Honourable Member's question will come to the notice of the Provincial Governments.

Mr. K. Santhanam: With reference to part (a) of the question, may I know whether the Provincial Governments have got the power to restrict the importation or exhibition of foreign films?

The Honourable Sir Muhammad Zafrullah Khan: This is a constitutional question, but so far as the Government of India are concerned, the Honourable Member will infer from the reply to part (c) of the question that Provincial Governments have got power to deal with this matter.

"Do it in your seven provinces" said Mr. N. M. Joshi—the non-Congressman. Was that a challenge to our Congressmen?

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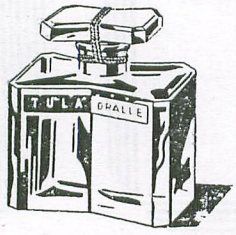

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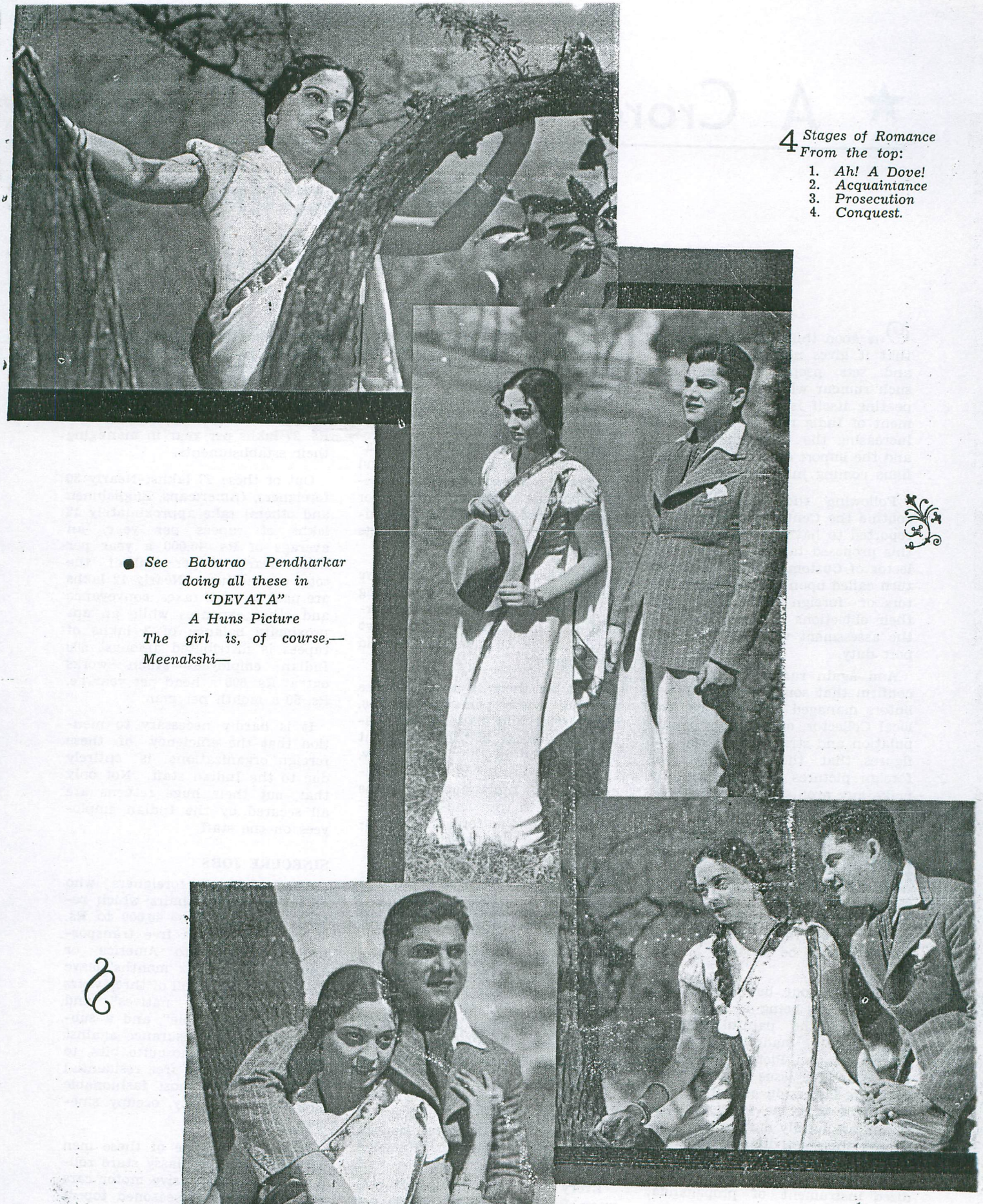


4 *Stages of Romance*
From the top:

1. *Ah! A Dove!*
2. *Acquaintance*
3. *Prosecution*
4. *Conquest.*

● *See Baburao Pendharkar doing all these in "DEVATA" A Huns Picture*
The girl is, of course,— Meenakshi—

★ A Crore of Rupees Dissipated

Foreign Pictures Must

70 LAKHS SENT OUT EVERY

By: BABURAO PATEL

One good thing about rumour is that it gives new impetus to life and sets people thinking. One such rumour which persists in repeating itself is that the Government of India recently thought of increasing the assessment value and the import duty on the foreign films coming into India.

Following the time honoured routine the Central Government is reported to have sent the case for this proposed taxation to the Collector of Customs, Bombay, who in turn called upon the local distributors of foreign films to submit their objections to the increase of the assessment value and the import duty.

And again rumour goes on to confirm that some of these distributors managed to convince the local Collector, of course by manipulation and strange arithmetic of figures, that the distributors of foreign pictures do not actually make any profits on their business in India.

The Collector of Customs, who is not expected to be conversant with the technical aspect of this business of film distribution, does not seem to have needed much persuasion to report to the Central Government that for a year at least, things should be as they are at present

This is rumour, but it assumes a semblance of being a fact, when one reads the painful attempt which is being made by the Editor of the "Motion Picture Magazine" to confuse the issue by presenting fictitious figures in support of the argument that the foreign distributors are hardly making any profits on their activities in India.

"The Motion Picture Magazine," on its own confession is a subsidized instrument of propaganda, maintained by the leading foreign producers. And when a subsidized paper makes a laboured attempt to distort facts, affairs look suspicious.

Neither the people nor the Government are expected to be convinced by the propaganda, primarily based on a fictitious data and necessarily broadcast with a design, because it comes from a paper the existence of which is dependent on the goodwill of the interests it represents.

While these people seem to have temporarily succeeded in choking off the proposed taxation by marshalling misleading figures, we hardly think that matters should rest there.

If at all there is a strong case from all view points, economic, commercial and national—to justify an increase in the assessment of value and in the import duty, this one certainly is. The Government of India should not be satisfied with the one-sided eyewash which the foreign distributors have for the present served.

27 LAKHS A YEAR IN ORGANIZING

The other side of the picture is the real and truthful one. Let us get to the facts:

Nine major companies operate in India, namely, Metro - Goldwyn-Mayer, Paramount Pictures, Universal Pictures, United Artists, Warner Brothers, 20th Century Fox, Columbia Pictures, R.K.O. Radio Pictures and Humayun Pictures.

All of them have their own offices at the following 8 centres in India: Bombay, Calcutta, Madras, Lahore, Delhi, Karachi, Rangoon and Colombo.

Every one of them spends between Rs. 25,000 to Rs. 30,000 per month on the maintenance of these offices. Which means that a single company spends over 3 lakhs of rupees per year on office maintenance. Therefore amongst nine companies, they must spend over Rs. 27 lakhs per year in managing their establishments.

Out of these 27 lakhs:-Nearly 30 foreigners, (Americans, Englishmen and others) take approximately 12 lakhs of rupees per year, an average of Rs. 40,000 a year per head—nearly 45 per cent of the total expenditure. Nearly 12 lakhs are paid in rent, taxes, conveyance and other expenses while an approximate balance of 3 lakhs of rupees is distributed amongst 500 Indian employees—which works out at Rs. 600 a head per year i.e. Rs. 50 a month per man.

It is hardly necessary to mention that the efficiency of these foreign organizations is entirely due to the Indian staff. Not only that, but their huge returns are all secured by the Indian employees on the staff.

SINECURE JOBS

Some of these foreigners who grace the gilded chairs which return between Rs. 40,000 to Rs. 60,000 a year, with free transportation both ways to America or England with a six months' leave after a tiresome spell of three years with the "damned natives" and in that "bloody hole", and a substantial floating insurance against death, injury or mosquito bite, to say nothing of the free residential quarters in the most fashionable quarters of the city, occupy sinecure posts.

If you meet some of these men with their stupid glassy stare rolling about in expensive motor cars and drinking like seasoned topers

In Foreign Entertainment

Be Taxed Heavily !

YEAR AS NETT PROFITS

Baburao Patel

in expensive restaurants and clubs, you will be convinced of the remark that Dame Fortune is Blind—Stone Blind.

Add to this guaranteed income another 25 per cent by way of bribes from exhibitors, presents from the staff and income from stealthy exhibitions of special shows to our "native" state princes and you will get correctly the life and income of some of the foreign "bosses" of the foreign distribution offices.

All this when the "damned natives" slave to keep the Union Jack and the Stars and Stripes flying aloft.

THEY BLEED THE EXHIBITORS!

These foreign companies spend over Rs. 13 lakhs a year in publicity—to be correct: **cause to be spent**, for, in their agreement with the local exhibitor—which agreement, by the way, is called a license granted by the Distributor to the Exhibitor—a pertinent clause reads as follows:

"The Exhibitor, in order to ensure the Distributor proper exposition and advertisement of the programmes to be delivered hereinunder for Exhibition in the **Exhibitor's theatre agrees** to spend a minimum average per programme for newspaper, bill board, handbills, special display advertisements in relation to each separate programme and in instances of Super Road Show Productions to spend a minimum average of at least twice the usual sum for each picture for the said purpose. If no sum has been specified in this clause at the time of signing of this agreement it is understood that the Exhibitor shall spend for the first-named aforesaid purpose for each programme **the highest sum** which he has spent and/or caused to be spent for any picture shown in his theatre **during the past 12 months**, and in instances of Road Show Attractions a sum equal to **double that amount"**.

And once again the "damned natives" spend their hard earned money to float the foreign pictures and very often a part of this Indian money contributes to the publicity of pictures like "The Drum," "Bengal Lancers" and "Clive of India" which pictures do nothing better than slander our country.

That is a misfortune of being an Exhibitor of foreign films.

GIVE US THIS "LOSING" GAME

According to the "Motion Picture Magazine" the foreign distributors are playing a "losing" game, perhaps for the benefit of India. And yet these charitable people have not restricted their activities from year to year. Here is a table showing their imports into our country for the last 5 years and the duty paid by them **Number of Foreign Films Imported into India and Import Duty Paid:**

Year.	Features.	Shorts and news reels.	Import Duty paid on these in rupees.
1933	449	1491	9,16,571
1934	417	1470	8,80,843
1935	397	1416	9,65,926
1936	399	1425	9,24,498
1937	395	1181	10,22,931

These figures show a firm and steady tone, and prove beyond doubt that these people are doing well, indeed too well.

NET PROFITS OF 70 LAKHS PER YEAR!

And after meeting all this huge expenditure in office maintenance, publicity, taxation, etc., these nine companies still remit over 70 lakhs nett per year to their principals in America and England.

The following table shows a nearest estimate of remittances sent within a single year by the different companies:—

		In Lakhs of Rs. per year.
1.	20th Century Fox	14
2.	Metro-Goldwyn-Meyer	12
3.	Paramount	8
4.	R.K.O. Radio	9
5.	Warner Brothers	6
6.	United Artists	10
7.	Columbia	4
8.	Humayun	4
9.	Universal	3
	Total	70

These figures may be wrong as annas and pies are not quoted in the usual fashion of an auditor's report, but if the foreign distributors think that these figures are misleading, all that they have to do is to get the Government Auditor to certify their books and publish the correct figures.

Perhaps the audited figures might exceed the figures quoted above.

There never was a better case of a more flourishing business for fresh taxation.

The Government of India must not only increase the Import Duty on these foreign films but must also increase the assessment value.

REVISE THE ASSESSMENT VALUE!

The present assessment value is 7 annas per foot for the purposes of levying the import duty. Does

(Continued on page 48).

PICTURE OF THE SEASON !

Krishin *Movietone's*

ZAMANA

The enraptured sweetness of breathless young love . . . . Brave young hearts laughing through their tears . . . . clenching their fists to tussle with life . . . . The World will thrill, laugh and cry to the golden moments of this

Z=A=M=A=N=A

WITH

PADMA DEVI - NAZIR - GULAB - O. K. DAR

AMIRBAI KARNATAKI, HANSA WADKAR, MAJID, MASTER VASANT & GOPE

★ *Directed by:*
RAM DARYANI

It's a Krishin Picture

★ *Story by:*
K. S. DARYANI

NEXT CHANGE AT THE **IMPERIAL**

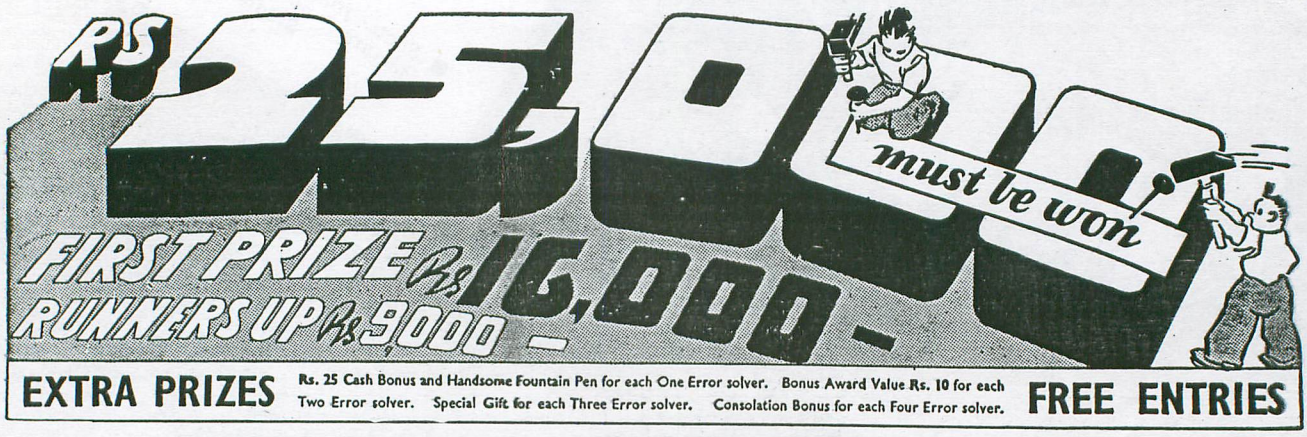
IT'S A ROYAL RELEASE

GET ZAMANA RECORDS AT **"HIS MASTER'S VOICE"**

● Shots from Kardar's next picture at the Ranjit Studios.

They are all there Madhuri - Kumar - Ishwarlal and Charlie—and all Ranjit stars.

● Kardar gives something new and Ranjit backs him up.


RS 25,000
must be won
FIRST PRIZE Rs. 10,000
RUNNERS UP Rs. 9000
EXTRA PRIZES
Rs. 25 Cash Bonus and Handsome Fountain Pen for each One Error solver. Bonus Award Value Rs. 10 for each Two Error solver. Special Gift for each Three Error solver. Consolation Bonus for each Four Error solver.
FREE ENTRIES

"COMMONSENSE CROSSWORD" No. 136.

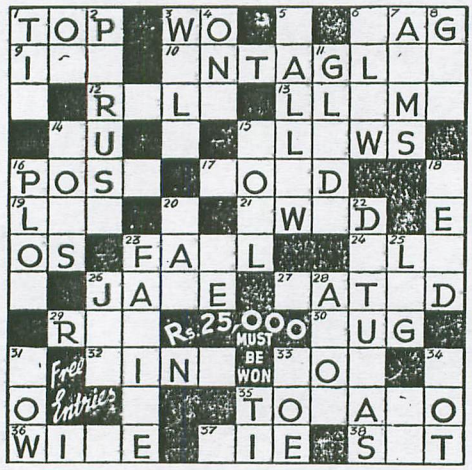
As our artist hammers home in the sketch above no less than Rs. 25,000 *must be won* in this Offer! Thus once again you will have the opportunity of swelling your bank balance with a Five Figure cheque, or, failing top honours, with a proportionately substantial recompense for your endeavour. And once again are the premier awards supplemented by unlimited attractive Extra Prizes. Which, you will agree, furnishes several very excellent reasons why you should get busy without delay on the Practice Square below :

CLUES ACROSS

1. By solving the Clues of this puzzle carefully you may well secure this place in the prize list
6. Slang term for a cigarette
9. Frozen water
10. Stone or gem in which the design is hollowed out
12. To vex
13. South American beast of the camel family
15. Most lovers ultimately find that even the most attractive and fond female has these !
16. Undiscerning people are apt to form a hasty opinion of a man's ability from his . . .
17. One's outlook on life is very largely governed by one's . . .
19. Sheltered side of a ship
21. Debts are, until repaid
23. The young and romantic often find it agonising to this badly in love
24. Beverage akin to beer
26. Attractive young women unintentionally provoke many a spiteful one
27. Henpecked husbands have frequent cause to regret being this
29. Male sheep
30. Strong pull
32. Impressionable young men are apt to be easily exploited by a cunning one
33. In favour of
35. This red fruit is commonly used in salads
36. Often it is not until a man gets this that he begins to realise how serious a thing is life !
37. It is usually obvious when this has been carelessly made up
38. Fixed

CLOSING DATE DECEMBER 9th

N.B.—The Entry Fee in this Competition is Re. 1 per entry and Entry Squares will be published in the issues of November 20th and 27th.



ONLY ENTRY SQUARES CUT OUT FROM

"THE ILLUSTRATED WEEKLY OF INDIA"

of November 20th or 27th will be accepted

CLUES DOWN

1. Alas ! we often fail to appreciate the value of this when we are young and headstrong
2. To read attentively
3. Being frequently imposed on by someone is apt to make the most generous person this
4. Single in kind
5. Girl who has wide choice of admirers is seldom strongly attracted to this type of youth
6. Defect
7. Intentions
8. Portuguese India
11. Open space in a forest
14. Often the man who has many these is his own worst enemy
15. Threats or abuse achieve little effect on person who is by nature this
16. Those who do this with patience and intelligence usually achieve their goal
18. Many a self-confident youth in his early "twenties" feels he is too old to "——" advice from elders
20. Committing a thoughtless blunder is apt to make an earnest young man feel this
22. Indian plants which have narcotic properties
23. Extreme scarcity of food
25. One of the limbs by which we walk
26. Children love this conserve of boiled fruit
28. Tiny particle
31. Noisy squabble
33. Enemy
34. In order to ensnare him a woman will often pretend that she doesn't care a "——" for an ardent admirer

COPIES AVAILABLE FROM ALL NEWS AGENTS

THE EDITOR'S MAIL

Readers "when you are worried" write to me. I will do my best in serving you. Serious matters will be treated seriously, while flippant letters will receive like replies.—The Editor.

From: K. Kutumba Rao (Masulipatam).

I heard that "Tulsidas" was once produced as a talking picture and one Mr. Joshi had worked in it. Who is Mr. Joshi and what is he doing now?

You have heard correctly. Digveer Cinetone, under the management of Mr. Narayan Devare, had produced "Sant Tulsidas" with Mr. G. N. Joshi in the lead. Mr. Joshi is a law graduate, but does not practice as such, music being his first passion. He is now associated with the Gramaphone Company, and if you like his songs, why not purchase some H.M.V. records?

From: J. N. Jagethi (Sitapur).

You seem to be sweet on Devika Rani. But what do you think of Kanan Bala as seen in "Vidyapati"? Don't you think she excels your Devika as an artiste in this picture?

I always said that Kanan Bala had given a wonderful performance in "Vidyapati". There were two reasons for this. One being an exceedingly sympathetic role, and the second being excellent direction. In a similar role, Devika, perhaps, would have given an equally good performance under the same conditions. But Kanan had another strong point in her musical talent.
Comparisons are not always happy, still, I think Devika is likely to prove a better artiste from a versatile angle than Kanan. This is because, we have not seen much of Kanan still.

From: Miss Sushila Devi (Calcutta).

Where is Raja Nene who worked in the "Unexpected"?

He is now on the shelf in the Prabhat Studio.

Remembering Shanta Apte's caning exhibits in pictures and in life, I think she has more vigour and strength than is found in the women of our country.

You have forgotten courage. It needs courage as well to do what Shanta Apte has done, apart from the fact that conviction may have urged her to do so. It is a sign of the good times that are coming to our country, that our women should shatter the shackles of eternal bondage to men. On my side, Shanta Apte's action has not left behind any bitterness, as I have always admired courage in any form or shape, either in men or women.

From: V. Ramaswami (Erode).

Who is superior in singing? Saigal or Sanyal?

In actual singing Saigal is more melodious. In exact music, Sanyal is better.

Which is the better picture, "Jeevan Prabhat" or "Nirmala"?

From a pictorial point of view, "Jeevan Prabhat" was better. But as a theme, "Nirmala" had a better story.

From: Zaffer Alli (Bandra).

Can you possibly tell me why Devika Rani has not sent me her photograph inspite of my request? The other day, my friend received Devika's photo without having asked for it. And this unsolicited photo created trouble in his peaceful home—his wife having become wild with him?

It seems that your friend has misguided you in telling you that the photo was unsolicited. Besides, how was Devika to know that your friend was a married man. As regards yourself, I suggest that you write to her again, but tell her in clear words whether you are married and if so, say that your wife is not a jealous lady. If you give her this assurance, she will feel herself protected.

From: Nuruddin Sultan Aly (Poona).

Why are the Indian films so long? Can't we get some short features with some news-reels?

Yes, you will get what you want in time to come. At present, the producers are compelled to meet a demand which has been created by the early chaos which is natural in a budding industry. The general idea is, providing a programme for 2½ hours and not telling the story or delivering a message. When producers realise the exact mission of their life, they will give pictures which the people want.

Name the best Indian picture which is recently produced.

The one I liked much as an intelligent spectator is called "Adhikar" and is produced by N.T. Your opinion may be different, nevertheless, don't miss this picture as an intellectual.

From: S. J. Tanna (Pretoria—South Africa).

In the "Picture Show", an English cinema paper, I read that Ramon Novarro has become a Yogi. Is it true?

In America any one can become a Yogi. It is a pastime of the rich, which provides good publicity.

Don't be surprised if you learn next that Sabu has become a Saint.

I read in your paper that Prithviraj is a better actor than Saigal. If that is so, why don't the New Theatres pay him more than Saigal?

Because Saigal has a gold mine in his throat.

Baburao Pendharkar, whom you call the best character actor in India, must be earning a lot. Can you tell me what he earns per month?

Since he has become a producer, all that he has earned is a debt. He used to do pretty well, before he took up this new role.

From: Swadesh Kumar (Meerut).

I want the private addresses of Ashok Kumar, Prithviraj and Leela Desai. I need their photos in natural poses.

Do you presume that they are unnatural when they pose for photos in the studio? Besides. I don't know their private addresses and I have no need to.

From: L. M. Karulkar (Bombay).

Is it true that Shanta Apte intends going to Hollywood after 1940?

Till she goes, what is wrong in believing so?

From: L. Venkatrow (Rajahmundry).

Is Vithal alive or dead. Has he given up film acting?

He is alive. Now he lives and does not act.

Who gives the best melodious music from the following:—Shanta Apte, Uma, Kanan, Devika Rani, Ratnaprabha and Bibbo?

For sheer music, Ratnaprabha leads the way. In lilt Kanan becomes a close second. Uma is sweet to hear. Shanta Apte displays cultivated talent. The other two are not known for their music.

Which company in India produces the best picture from the view point of variety and quality?

New Theatres.

Can any film star in the world act the part of a villain better than Boris Karloff?

Villany in life or in the pictures has many facets. Boris Karloff is not at all a big actor according to my conception of acting. Nature seems to have prepared him for horror roles. He adds very little to that by any acting.

From: V. N. Kak (Ajmere).

What has happened to Raja Sandow?

Indeed! what has happened to him? I don't think anything can happen to Raja the way I know him. I know something happens to those who meet him.

GIFTS

OF SHEER DELIGHT

Whether for X'Mas Presents
or New Year's Gifts

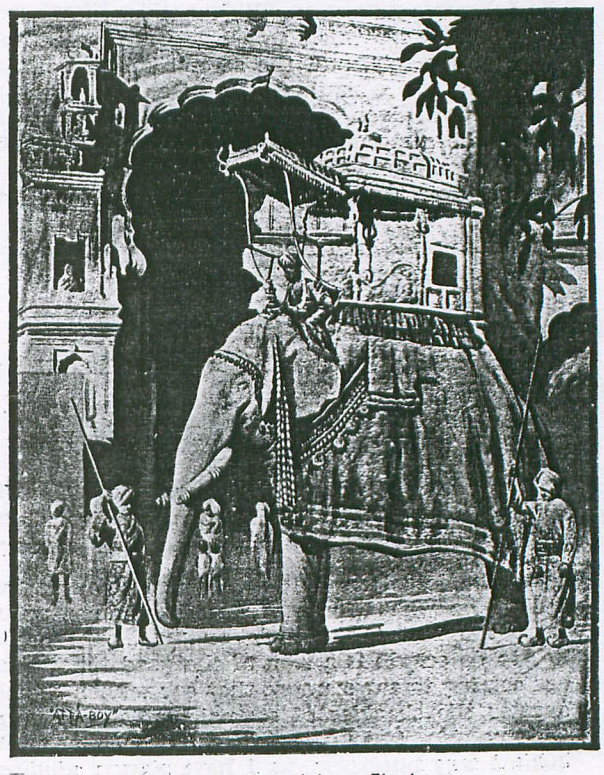
Inspect our interesting stock

Carved Ivory, Sandalwood, Walnut & Camphor wood Boxes, Best carved Jade & other Stoneware. Mahjong Sets, Kashmere Embroideries, Papiermachie, Persian and Indian Carpets, Plain & Printed Silks, Sarees, Borders, Silverware & Jewellery.

BEST BARGAINS
IN
X'MAS SALE
AT

POHOOMULL BROS. *(India)*

275 Hornby Road ● **Fort, BOMBAY**



Artistically Carved Ivory Elephant.

Renuka, Meera and Maya team together in "Bhabi" the next social story by Bombay Talkies.

● *Shots from "The Street Singer" a New Theatres picture now running at Minerva Talkies, Bombay.*

Rate the talents of the following actors: Baburao Pendharkar, Barua and Keshavrao Datey.

You have done so yourself.

From: J. K. Rao (Parvatipur).

May the Andhras know why the editor of "film-india" never speaks a word about the Andhra stars in his mag?

When the Andhras themselves do not proclaim their existence, why should, I, of all people, go and wake them up? Why don't the Andhra producers tell the world that they have stars? Even a thief would not rob one if the possessor didn't let the world know that he has gold in his house.

From: R. S. Mudaliar (Madura).

Who is the girl whose photo we find in the advertisement of the Bombay Telephone Co.? Is she a film star?

Yes, she is the new Wadia starlet and known to the screen as Pramilla. Previously, Pramilla was working with the Imperial Film Co.

From: M. V. Krishnayya (Nellore).

What are the present whereabouts of Chandramohan and Vasanti?

Chandramohan is working in "Pukar" which is being produced by Minerva Movietone, while Vasanti will be seen in "Sant Tulsidas" and "Achoot" both under production at the Ranjit studios.

Who looks more handsome of the two? Kumar or Jal Merchant?

Tastes differ. I like Kumar.

From: L. Ashoke (Poona).

Has Mrs. Shantabai Hublikar, Prabhat's new star, done any screen work before?

To the best of my knowledge, she has done a small role in Kolhapur Cinetone once. Thereafter, she has given a bit of her music in "Sathi" produced by Nataraj Films.

From: G. S. Saxena (Lucknow).

How do you rate the acting and singing talents of the following: Vasanti, Bimla Kumari and Prabha?

Vasanti is easily the best both in acting and singing. Bimla comes second.

From the child stars, Parsuram, Ram Marathe and Mahalingam, whom do you like most?

Mahalingam is easily the best.

From: A. S. P. Bhimji (Dar Es-Salaam).

Can you judge the ability of an actor when he has appeared on the screen only once?

Yes. If his performance is good, I can also foretell his future. Not that I am an astrologer, but because I have seen too many pictures which experience helps me to size up the talents of a budding actor.

Have you ever thought of publishing the reports of the Bombay Board of Film Censors?

Why should I, when I can use the same space for more interesting material.

Is there any film actor, who apart from his professional work, takes a keen interest in political affairs?

If you mean national politics, none. But in studio 'politics', most of them do plenty of wire pulling.

From: T. M. Hamsa (Madras).

I am in deep silence about Mr. Jal Merchant and Miss Zubeida. Why?

You are becoming a yogi.

From: A. Purushottam Rao, (Ponnur).

I am an admirer of Nalini Tarkhud. What do you think of her?

Go ahead with your admiration and why do you worry about what I think of her?

If I edit a cinema magazine, and if I write something about Shanta Apte, will she travel from Poona to Ponnur with a stick in her hand and accompanied by her brother and sister to see me?

That will all depend on what you write. However, the experiment is worth trying, if you don't lack courage.

From: T. N. Srivastava (Jhansi).

I think Kumar to be the greatest actor of the Indian screen? Do you agree?

No!

As a villain, who acts better: Nawab or Kumar?

Nawab.

From: V. Srinivasan (Madura).

Which is the best and biggest studio in India? The best and the youngest director, the best and the youngest cameraman, the best and the biggest distributor, the best and the youngest actor, the fattest and the leanest actor, the best and the youngest actress, the best singer and the best baby star.

You have forgotten one item. Ask me which is the best film magazine?

From: Shanti Shah (Dacca).

I love Padmadevi's film acting? Do you?

Ask me another.

Will you please print your photo?

I did it once and I didn't get any proposals. I don't think it is worth risking once again.

From: Tehmul D. Elavia (Deolali).

Please let me know who will act in the picture "Daughter of India" which the foreigners are going

to produce; and will the picture be produced in English or Hindusthani? .. ..

At present nothing definite is decided by the British National Movietone. who intend producing this picture. One Mr. John Corfield who is the director of the concern recently paid a short visit to India for a reconnoitering tour to find talent and to complete preliminary arrangements. But he had to return suddenly leaving that work half done. The picture will be in English and the producers intend to employ Indian artistes as far as possible.

From: S. K. Moorthy (Shimoga).

What are the qualifications of Shantaram, Devaki Bose and Barua?

Intelligence, opportunity and luck.

From: N. K. Sharma (Vizagapatam).

Are Baburao Patel and Baburao Pai related?

Not the way you think, but having known each other for a number of years, we should be related as friends. However, one can never be sure, as Baburao Pai being the agent of Prabhat can enjoy the privilege of disowning friendship if circumstances so demand. From my side, however, Baburao Pai, is of course, the right type for a good life long hand shake as a friend.

Why should not Miss Padmadevi act in some good pictures?

If you mean big pictures, don't you think that one should get a chance to do so. Chances like this need more luck than talent. If you mean a good picture, see "Zamana" produced by Krishin Movietone and tell me what you think of her histrionic ability.

Why is Kanan Bala called Kanan Devi after her appearance in "Mukti"?

Sounds like a promotion in respectability, doesn't it? But Devi strikes one as a bit older than Bala. Don't you think that there is more romance in the word 'Bala'?

From: K. Sambasivam (Kumbakonam).

Prabhat is still some way behind N.T. and Bombay Talkies, in point of technique, mounting, production methods and general presentation.

Do you really think so? Don't you see that with every picture they are fast improving?

From: K. Koteswar Rao (Masulipatam).

From the technical point of view which is the better picture from the following: (a) "Tukaram" and "President". (b) "Gopalkrishna" and "Dharati Mata"?

Purely from the technical point of view, "President" and "Dharati Mata" are certainly better pictures.

From: A. Balaji (Kandukur).

Suppose I send some sweet kisses impressed on chocolates to film stars, will they relish them?

Why should they?, when they can buy chocolates without such cheap kisses? And besides, where is the guarantee that there won't be any germs of disease on the chocolates sent by you.

From: D. S. Dani (Godhra).

Why don't the Bombay producers engage music directors like Pankaj Mullick and R. C. Boral?

Just because, they don't get men of the calibre of these two directors.

From: P. Arumugam (Madras).

Will Mr. Shantaram direct philosophical pictures like Mr. Barua? ..

Shantaram being a director by profession, he would not refuse to direct philosophical pictures. The question, however, is whether discerning people like you would like them as much as you like Barua's pictures.

From: V. Umamaheshwarudu (Cuddappah).

How do you gather news for "filmindia"

I don't gather it. I create it.

From: P. S. Umapati (Madras).

At present who is the highest paid star in India. What is she paid and why?

Sabita Devi claims this distinction. She is paid nearly Rs. 3000 a month and I don't know why?

.. I am in the habit of seeing pictures very often, with the result that my eyesight has become defective. Will you please suggest some method of seeing films without spoiling my eyesight?

If you are a married man ask your wife to see the pictures and report the same to you. She will certainly add colour to any black and white talkie. In the alternative, sit far behind in an expensive seat, in a corner to the right of the screen and see the films turning your head slightly to the left. This method will lessen the strain.

From: A. Manikaraj (Bangalore).

Why does Prabhat prefer mythological and historical plays while New Theatres care only for social pictures?

Costume stories from History and mythology are easier to produce in comparison with social pictures which deal with a theme and have to be given a soul. However, Prabhat is nowadays showing considerable enterprise in the field of social pictures.

From: B. K. Rama Rao (Mysore).

I hear that Prabhat is going to produce "Lord Buddha" in the English version"?

I have also heard so.

From: Shanti Devi Pandey (Dacca).

I am anxious to write stories for the screen. Will you kindly suggest some books on this subject?

A couple of recent books, namely, "How to write a Movie" by A. L. Gale and "How to write and sell film stories" by F. Marien, would help you a lot. I suggest that you order the books from the New Book Co., Hornby Road, Fort, Bombay. These are good books and they will tell you exactly how film writing is done.

From: S. R. Rao (Masulipatam).

Who is Enakshi Rama Rau? What is your opinion about her?

In private life she is Mrs. Bhavnani. She is a devotee of art and has worked a lot on the screen as an artiste. She has also taken part in amateur theatricals. As a lady of culture and education, I have immense respect for her efforts to serve art.

Is it true that Shanta Apte dislikes you very much?

I am learning to think so nowadays.

Does Shanta Apte come from the renowned family of Aptes, who are known to be great scholars of Sanskrit?

No. She comes from a good Brahmin family and her father was a station master.

What is her hobby?

Considering her numerous activities, at present, it is a difficult question to answer.

From: E. V. Mahamood (Cannanore).

You always give the photos of film stars in tri-colour. Why? Are you fond of girls?

You seem to forget that I am a man. Any way, didn't I make up for it by giving you the tri-colour of Saigal in the last issue?

Why is there a cry for society girls to join the film industry? Can you deny that some of the present stars without being well born act very well in the films?

Who denies the histrionic talent of some of the girls you mean? Don't you think that an educated society girl would have perhaps done better with the same talent in the same role, owing to a better understanding of the character? Besides, society girls, would give our industry a status which it so badly needs at present.

Is there any book dealing with the technical side of the film which will be useful to the layman?

I suggest your reading "Films in the Making" by Robb Lawson, a review of which appeared in the November issue of "filmindia".

From: K. L. Narasimhalu (Masulipatam).

What was Barua before he joined the N.T.?

Till yesterday, a prince amongst men, to-day he is the prince amongst directors. To-morrow he might be the prince amongst producers. Don't you know that he is the son and heir of the Raja of Gouripur?

An interesting situation from "Ladies Only" a Sagar picture directed by Mr. Sarvottam Badami.

"Bauer" offers the finest a

IRRESPECTIVE of COST for Critical B

ROXY all-frequency Soundhead:—The sound reproduction unit which forms the heart of the talkie system is the finest in the world and is years ahead in design to other makers.

The drum over which the film passes drives a huge extra heavy size flywheel weighing several pounds through a double balanced gearless friction drive the design of which is such that the flywheel runs at about twice the speed of the film drum. This always keeps the speed of the film drum absolutely steady and constant and ensures the finest reproduction of the highest notes, which are lacking in most of the sound heads on the market. The optical system is of the highest quality and possesses exceptional precision and brilliancy of the light slit and guarantees reproduction of the highest frequencies and gives to the reproduction the clearness of the spoken word and true-to-life tonal effect of musical instruments. The length of the light slit and its position can be easily altered to suit varying sound track conditions and further the length of the light-slit can be narrowed even while the machine is running. The exciter lamp used is of the microscopically prefocussed type and is instantly interchangeable. As it is prefocussed no operator however ignorant he may be, can make any mistake when replacing the exciter.

"DE-LUX" Panel Type Amplifiers

These are the highest grade of amplifiers it is possible to make and have an undistorted speech output 40% greater than the Excello amplifiers. They are tropical zone impregnated and specially designed for the Indian climate. They are built in two units:—

The smaller one, the "HSW" amplifier contains the pre-stages and use the following valves:

1 x AF 7; 1 x AC 2; 1 x AD 1 & 1 x AZ 1.

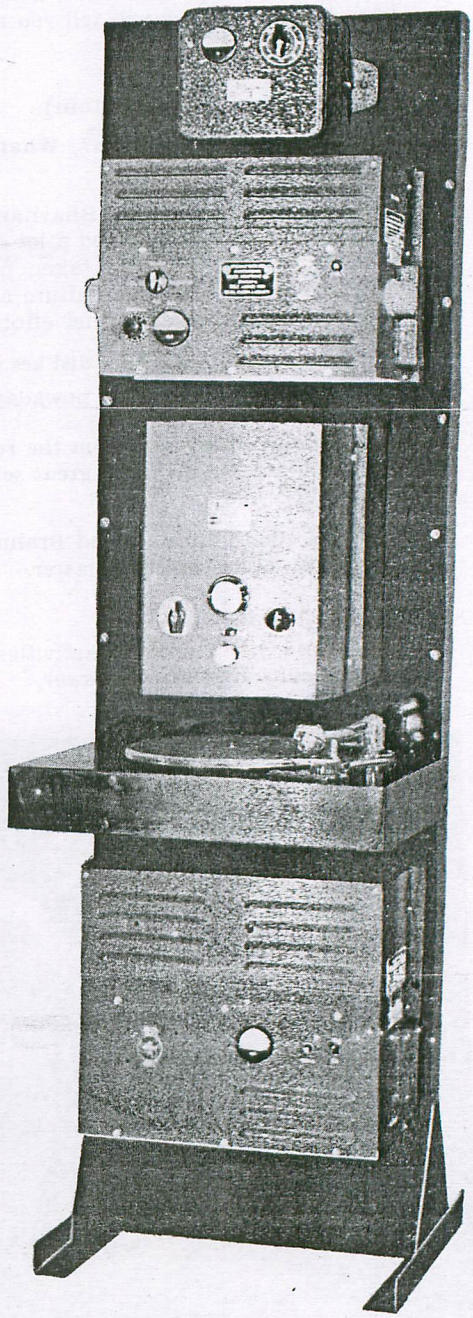
Fitted with: 2 photo-cell sockets. 2 photo-cell voltage regulators; connections for gramophone and microphone; film-gramo-mike change over switch; volume control; milliampmeter; neon indicator; and main switch.

The bigger one, the "HEW" amplifier contains only the end-stage and uses the valves given below:—

2 x RV 239 & 2 x RGN 1404.

Fitted with: —Milliampmeter & main switch.

The De Lux amplifier has a frequency curve flat from 40 to 12,000 cycles and its tonal quality is superb. This amplifier is recommended for use with the "Hi-Lo-PHONIC" Speakers, because of their frequency range. It is supplied mounted on the Panel which takes the following accessories and as per photo-



1939.
"De-Lux" type Panel type Amplifier.

d Most Modern Sound System

yers; And the price is reasonable too

graph they are mounted from top to bottom as follows:

1. Voltage regulator for increasing or decreasing the mains voltage so as to get the exact required voltage of 110 volts to the amplifiers.

2. The HSW amplifier with 2 sockets for 2 machines and Photo-cell voltage controls one for each machine.

3. The exciter lamp D.C. special Rectifier consisting of one Dry rectifier and choke, condenser, etc. with fuse and amperemeter, with change-over switch from one machine to the other and with regulating rheostat to adjust voltage to the exciter lamp.

4. Gramophone unit with electric motor and a high class pick-up. This whole unit is demountable from the panel in case it is to be used in another room.

5. The HEW amplifier.

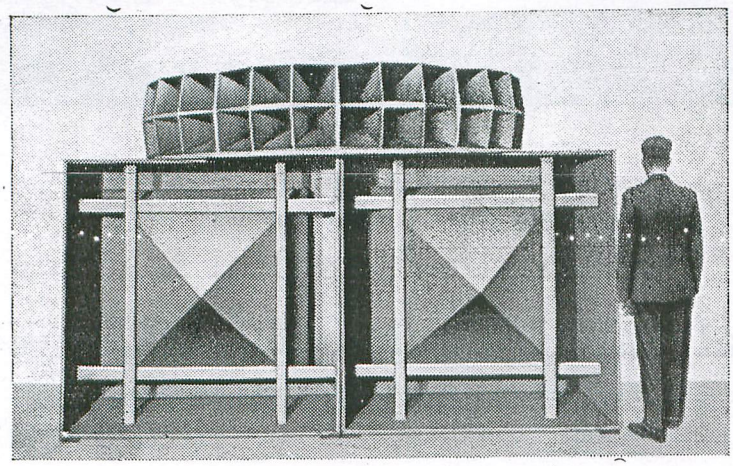
The Heavy Duty "MAXIMUS II" Loudspeaker

This giant loudspeaker is capable of handling up to 25 watts without distortion and is the standard supply. It is fitted with a 13½ inch high efficiency cone and a built-in speech transformer with 500 ohms input. The field is universal for either 110 volts D.C. or 220 volts D.C. supply, and it can also be used on 110 volts A.C. or 220 volts A.C. by the addition of a rectifier unit which supplies 220 volts D.C.

"Hi-Lo-PHONIC" Cellular Speakers for high class theatres

It is a well-known fact that no single speaker can be expected to cover the full range of frequencies from 40 to 12,000 cycles. The best type of cone speakers available covers up a frequency range of only 60 to 4,500 cycles. Therefore it was found necessary that to cover up the full range of frequencies, it would be better to have two types of speakers combined together in order to achieve the full frequency range of 40 to 12,000 cycles. And hence our introduction of the latest "Hi-Lo-PHONIC" Speakers, using one Hochtone horn-type speaker for the higher frequencies and a special Tieftone cone-type speaker for the lower frequencies alone.

A filter is used with this combination which passes only the higher frequencies to the Hochtone unit and only the lower frequencies to the Tieftone unit. This filter also protects the Hochtone horn-type speaker unit because it prevents the



HI-LO-PHONIC Celludar Speaker Model 5.
24 cell horn with 4 units for high frequencies.
Double baffle with 4 cone speakers for low frequencies.

lower frequencies from being fed to it so that the diaphragm of this unit never vibrates unduly and so can never get damaged, as would have been the case if the lower frequencies were allowed to reach it.

The frequency range of these speakers cover **40 to 12,000** cycles and the multi-cellular directional horns distribute the sound to each and every corner of the theatre uniformly. For clarity of speech and highest quality reproduction of music—as if the artistes were present in person—there is nothing to compare with these speakers.

The "Hi-Lo-PHONIC" Speakers are available in 5 models suitable for theatres with sitting accommodations from 400 to 4000 seats and with horizontal angles from 60 to 160 degrees, and vertical angles from 35 to 60 degrees and suitable for handling **continuous** loads of 14 to 60 watts undistorted.

The 1939 "EXCELLO II" High Fidelity Tropical Amplifier

The 1939 "Excello II" High Fidelity tropical amplifier with an output stage of 64 watts is of the latest design and specially manufactured to withstand the tropical climate and incorporates the following special features:

1. The mains transformer is specially designed to run on either 120 or 240 volts, 40 cycles and is of the open fully ventilated type.

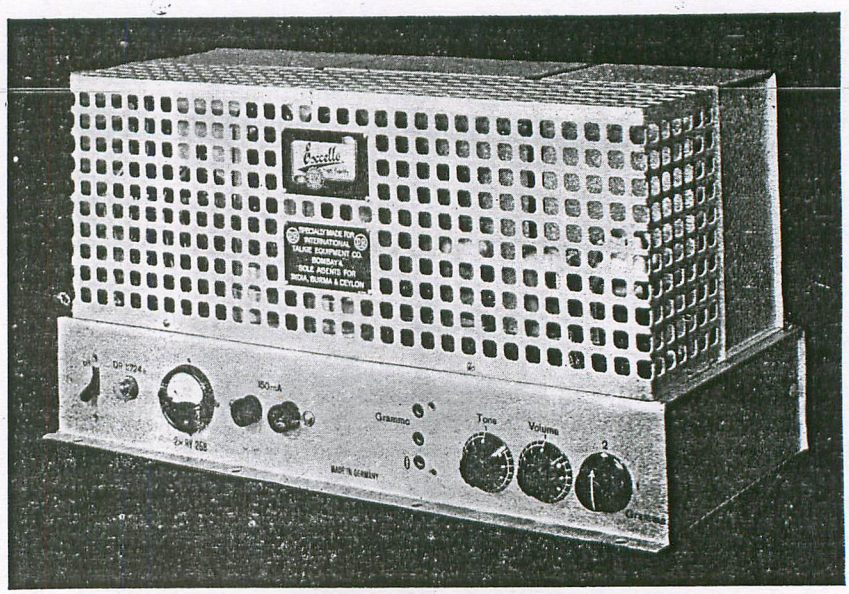
2. Power resistance of the vitreous enamel type of large size.

3. All transformers, condensers, resistances, etc., of the fully protected tropical zone impregnated type.

4. All valve-holders and other insulating strips of the latest high resistance composite material.

5. Incorporating a milli-amperemeter in the 64 watt output stage, one Neon indicator, one on-off switch, one volume control, one tone control, one gramophone - film changeover switch, one socket for photocell input and plug-in connections for gramophone and an adjustable photocell voltage control, using 7 valves as follows:—

1 x AF 7; 2 x REN 904; 2 x RV 258 & 2 x RGN 1404.



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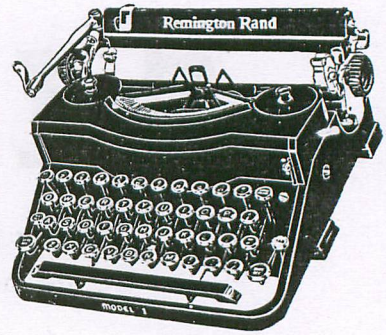

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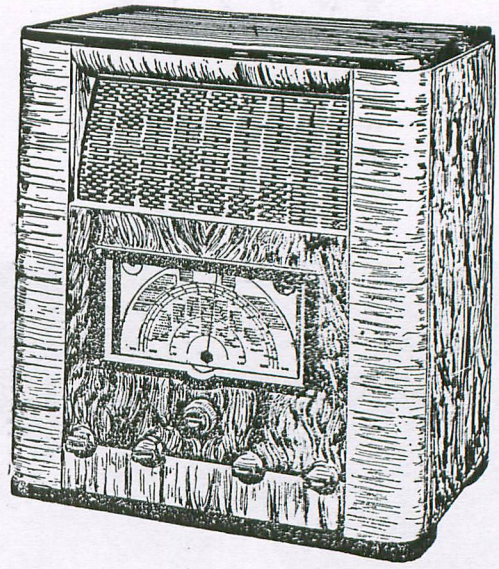

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Notes and News——

"THE DRUM" ECHO! ..

"The Drum" has been muffled. The Government of Bombay in response to "filmindia's" agitation has excised a total of 1300 feet of the offensive portions and thus deadened the rattle and noise of this anti-Indian picture. That should teach Alexander Korda and other foreign producers a lesson and they ought to think twice before producing another anti-Indian picture. The Bengal Government has banned the picture straightaway. The Government of Madras has followed in the footsteps of Bombay. The original footage of this film was 9079 feet, and the revised version after the excision is only 7455 feet.

SOME MORE PICTURES!

But foreigners learn their lessons slowly. Hollywood has set about producing some more anti-Indian pictures. India is good news to the foreigners and anti-Indian themes promise good returns. Some of the pictures under production are as follows: "The Rains Came" an anti-Indian book written by Louis Bromfield, "The Black Hole of Calcutta" and "The Relief of Lucknow". Russell Ferguson, a foremost English critic comments on the film stories of the last two pictures as follows: **"Re: The Black Hole of Calcutta"** Robert Clive is in love with the daughter of the Governor of Calcutta. Imagine his feelings when he discovers that **Suraj-ul-Dowlah has thrown her in a dungeon with 145 others.** He rescues her and there is a great battle, **which the English win easily.** After the battle there is a show down and **Suraj-ud-Dowlah's head is cut off". Re: The Relief of Lucknow:** "Sir Colin Campbell loves Jessie MacDonald. Imagine his feelings when he discovers that **she has been besieged in Lucknow by mutinous natives.** The night before the battle Sir Colin penetrates the native lines and greases the natives' cartridges with **Cow's fat.** There is a great battle which **the English win easily.** After the battle there is a show down and **the native leader's head is cut off."**

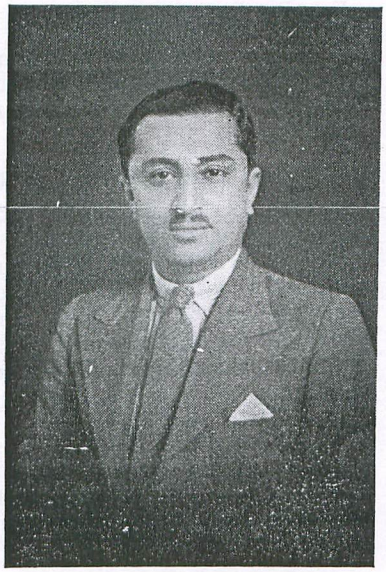
How easy it is to produce such pictures at the expense of India? Let us wait and see, what comes next!

"GUNGA DIN" ..

Mr. K. A. Abbas of the "Bombay Chronicle" writing from Hollywood is wondering, "why a friendly people like the Americans should go out of their way to represent Indians in an outrageous fashion on the screen. I think I know the reason why. The technical director, on **"Gunga Din"—a scandalously anti-Indian picture,** which I saw under production, is a retired Army Officer "recommended" by the British Embassy at Washington. A little American boy who thought I was a fakir and have seven wives has been educated into such beliefs by the subtle propaganda of British Imperialism".

So, now you know what "Gunga Din" is going to be.

WEDDING BELLS!



Mr. Homi C. Naterwalla, a partner of Evergreen Pictures was married to Miss Katy Kapadia on Saturday the 12th November at the Albless Baug. A large gathering of distinguished guests graced the occasion.

ITALIANS vs. AMERICANS?

Four big American film companies—M.G.M., Fox., Warners, and Paramount—are closing down their offices and studios in Italy on December 31, unless a last minute compromise is reached with the Italian Government.

The film department of the Italian Government propose to purchase and handle all films in Italy, including foreign films. Such films would be bought at a flat rate, irrespective of the actual cost of production. The American producers would not like to lose their profits and they are closing down.

CEYLON SHOWS THE WAY!

Films will probably be used in Ceylon schools before long as an additional means of instruction. A proposal to this effect is now being considered by the educational authorities in Ceylon. In the event of the proposition being taken up, the Director of Education will make the necessary recommendations to the teachers as to the best type of films to be used in Ceylon schools.

The department now awaits the arrival of a cinema van given as a gift by the Carnegie Corporation. The van is complete with the latest projector and wireless sets. With the introduction of films in schools, the Education Department will establish a film library and films will be either lent or hired out.

Don't you think that India needs something like this in our schools? It is a job for our provincial Educational authorities.

27085 PROJECTORS IN SCHOOLS!

According to the latest report of the Federal Department for Visual Instruction, Germany, during the last four years ending 30th June 1938, 27085, 16 mm projectors have been supplied to the schools, viz., 26753 projectors to primary, junior, high and trade schools: 250 to various colleges including training colleges for the teachers and 82 to the German schools in foreign countries. During the same period 1,61,570 educational films with a

footage of 6,00,03,76,750 have been placed at the disposal of the educational institutions for exhibition. According to the latest official census about 50 per cent educational institutions are equipped with projectors during a short period of 4 years. Which means that 50 per cent more can still be equipped. And now you know why Germans love Hitler and why Hitler threatens the world.

Our Education Ministers should study these figures and blush.

AN INTERNATIONAL INSTITUTION ..

A new international organisation called the International Federation of Film Archives has been formed in England under the auspices of the following institutions: The National Film Library of the British Film Institute, London; The Reichsfilm Archive, Berlin; The Museum of Modern Art Film Library, New York, and the Cinematheque Francaise, Paris.

The first congress will be held in New York in August 1939. The need for such an organisation was felt with an idea to co-ordinate and facilitate the work being carried on by the individual bodies in their own countries and the Federation came into existence now that they have decided to co-operate with one another.

The central offices of the Federation will be in the Palais Royal in Paris. This central office will act as a clearing house between the members and will serve as a source of information for any other film archives not yet members of the Federation.

This International Federation of Film Archives marks the first great step forward in the task of preserving the important films of the world. As a result of this close co-operation between the existing organisations, the work of preserving for posterity this valuable new type of social and historical documents will be greatly facilitated. It will make possible the easier exchange of books, printed matter, still photographs, scenarios and other material pertinent to the kinema throughout the world, as well as insuring the preservation of the films themselves. It also marks the realisation of the great international importance of the film as a record of contemporary times.

The following office bearers have been elected for the 1st year:

President: John E. Abbot (New York).

Vice-President: Frank Hensel (Berlin)

Treasurer: Miss Olwen Vaughan (London)

Executive Secretary: M. Georges Franju (Paris).

When will India become a member of this Federation? Not till we have a dictator—a real one, mind you!

A MENACE—SLOW BUT SURE!

Foreigners have built another splendid theatre in Calcutta (India). It is called the "Lighthouse" and is owned by Humayun Associated Theatres Ltd. The cinema has seating capacity of 1500 and typifies everything that is modern and progressive in theatre architecture and equipment.

With the two Metros, at Bombay and at Calcutta, "The Lighthouse" becomes the third big theatre owned by foreigners.

In addition to this, a rumour persists in the town that the Metros will soon be securing the "Eros" in the city and this will incidentally be the first step to secure a chain of 300 theatres all over India to fortify foreign interests in our country.

One would like to know what are the national guardians doing about it, if they cannot save us from this foreign invasion?

A GIFT OF £5,000

To meet the cost of establishing a central film library in Glasgow, Scotland, the Carnegie Trust has offered the sum of £5,000 to the British Film Institute. The grant will be spread over three years and the activities of the new library will cover the whole of Scotland.

FROM HINDI INTO ANY LANGUAGE!

Mr. K. H. Frank who has synchronised "The Cheat" from French into English is a phonetics and technical expert and promises to turn any good foreign film into English with perfect confidence, for its success.

He has evolved a new method of his own and in consequence has synchronised from almost every European language into every other, including Hungarian, Rumanian, Czechoslovakian, Danish, Polish, French, German and English.

The method now known as Unity Films' synchronisation system, does not need a knowledge of the language concerned, but an interpreter, a study of phonetics and lip reading and real actors to take the spoken parts. The speaker must play the part all over again, but he must do it in time with the film itself.

The language which Mr. Frank must now add to his collection is Hindi, provided some enterprising producer on our side takes the initiative.

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EXHIBITION FOR PROFESSIONAL PHOTOGRAPHERS!

The Photographic Society of India, which is affiliated to the Royal Photographic Society of Great Britain, and having its headquarters at Meherwan Building, Sir Pherozesha Mehta Road, Fort, Bombay, proposes to hold in the near future an Exhibition of photographs open to professionals only in Bombay. With an idea to make this exhibition as successful as possible, the Society has issued a pertinent circular to all asking for their ideas of making the exhibition thoroughly representative. With Mr. Sultan Chinoy the popular Mayor of Bombay as the President of the Society it is hardly necessary to mention that the proposed exhibition is going to be a big success.

VISUAL EDUCATION SOCIETY!

At the instance of the Visual Education Society, Bombay, a resolution was passed at the Bombay Presidency Secondary Teachers' Conference, held on the 17th October at Surat, requesting the Government to give special and adequate grants to recognised schools to enable them to purchase visual instruction apparatus. A committee composed of Prof. D. R. Gadgil, Prof. N. G. Naralkar and Mr. S. C. Shukla with powers to co-opt was authorised to evolve a practical and comprehensive scheme of visual instruction and to make a representation to the Prime Minister and Minister of Education of the Bombay Government.

At the conference, the Visual Education Society displayed various magazines and distributed useful literature dealing with the importance of films in education and exhibited several foreign films produced for educational purposes.

Concluding a very illuminating presidential address on visual instruction Prof. Naralkar said "I may offer one note of caution. Please remember the words **"Visual Education"**. Let us not degenerate into mere **"Visual Entertainment"**, instead, try to raise it to the status of **"Visual Learning"**.

It is a pleasure to note that the activities of the Visual Education Society, Bombay, give a splendid promise of an early advent of films in education.

MOTION PICTURE SOCIETY OF INDIA:

The Society is looking out for a prominent personality to grace its chair of the President. The men in discussion are: Sir Cowasji Jehangir, Bart., Sir Chimanlal Setalvad, Kt., and Sir Rahimtullah Chinoy Kt.

At a meeting of the Executive Committee, Rai Saheb Chuni Lall pointed out an injustice done by the Bombay Board of Film Censors to the film trade representatives on the Board by denying to them the privilege of sitting on the sub-committees appointed for the purpose of re-examining films. The Society decided to bring this matter to the notice of the Home Minister to the Government of Bombay.

At another meeting, the Society decided to drop the idea of celebrating the Silver Jubilee of the Indian film industry, which is rather unfortunate.

AN INDIAN WINS AN APPEAL!

The London County Council refused to grant a license to carry on a film employment agency to Mr. Syed Fazal Shah an Indian silk merchant in London on the ground that Mr. Shah was an unsuitable person to hold it.

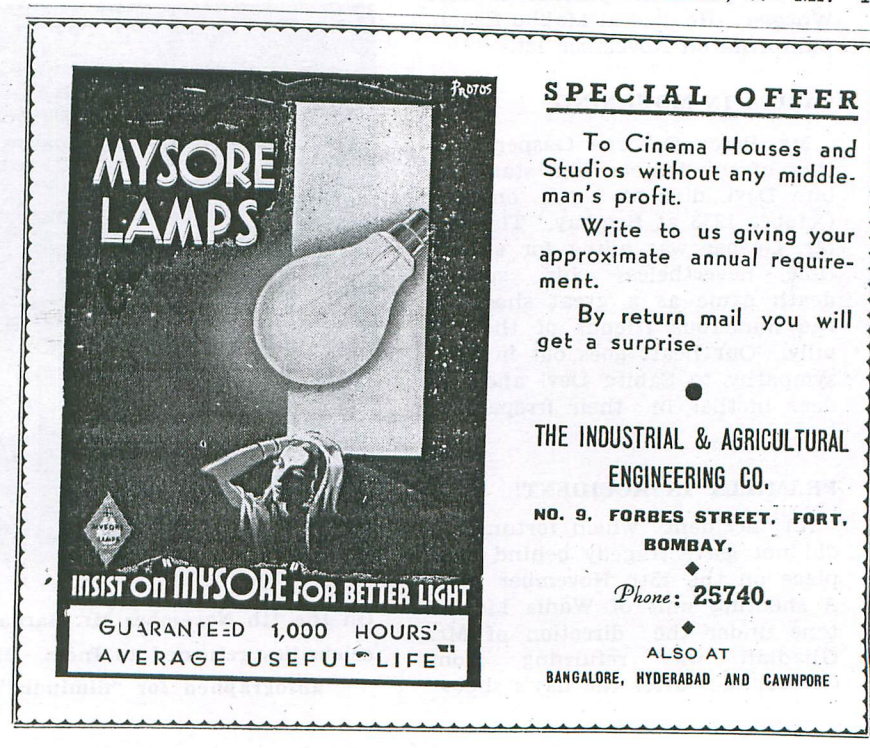
Two London Police Courts decided against Mr. Fazal Shah but the Indian was not to be beaten so easily and he filed an appeal.

The result was that the Magistrate in appeal allowed the appeal and directed the London County Council to grant Mr. Fazal Shah a license.

One would like to know what exactly actuated the London County Council to refuse the license to Mr. Shah! Was it due to his colour and nationality?

NEW CENSOR BOARD FOR MADRAS

With effect from the 18th October 1938, the Government of Madras has appointed the following members on the Madras Board of Film Censors. 1. The Commissioner of Police (ex-officio); 2. The Station Staff Officer, Fort St. George (ex-officio); 3. Mr. S. E. Ranganathan, 4. Mrs. M. N. Clubwalla, 5. Mr. J. Nuttal, 6. Mr. B. Pocker, 7. Mr. P. Sambanda Mudaliar, 8. Srimathi V. M. Kothanayaki Ammal, 9. Mr. K.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AMATEUR CINE SOCIETY OF INDIA!

Under the excellent guidance of Mr. S. Jepson, the Amateur Cine Society is keeping the city amateurs on the tip toes of interested expectation from month to month. The month's meetings held at the B.E.S.T. showrooms once again proved popular and the crowds enjoyed the talks and discussion on the taking and projection of colour films provided by Messrs. Kodak Ltd.

On the 16th November Mr. Ezra Mir, the famous director and producer gave a very interesting lecture on "Some Production Problems". Mr. Mir's lecture proved one continuous entertainment in addition to its being a medium of useful instruction.

HIS LAST LAUGH!

Film comedy is the poorer by the passing of Robert Woolsey who was for years the partner of Bert Wheeler. He died at Malibu Beach, California on November 1st.

SABITA IN MOURNING!

Mr. Percy Osborne Gasper, father of the famous film star—Sabita Devi, died at 9 p.m. on 29th October 1938 at Bombay. The late Mr. Gasper was ailing for a long time, nevertheless his sudden death came as a great shock to the numerous friends of the family. Our heart goes out in deep sympathy to Sabita Devi and her dear mother in their irreparable loss.

PRAMILLA IN ACCIDENT!

An accident which fortunately did not leave tragedy behind took place on the 13th November 1938. A shooting unit of Wadia Movietone under the direction of Mr. Ghadiali was returning from Ghodbunder after the day's shooting. A car driven by John Cavas, hero of the film "Jungle King" and carrying Pramilla, Mr. Ghadiali and another suddenly hit a tree and overturned. The occupants were thrown out and badly shaken. Miss Pramilla's nose was badly injured, while Mr. Ghadiali's wrist was broken. John Cavas has earned several stitches.

While wishing the injured a speedy recovery, we hope people will learn to be more careful in future. If some one dies in such accidents, the responsibility of the producers is great under the Fatal Accidents Act.

NOW AN AMERICAN!

Luise Rainer, the Austrian born star who won twice the Academy medal for her excellent work in "Ziegfeld Follies" and "The Good Earth" has been admitted to the citizenship of the United States.

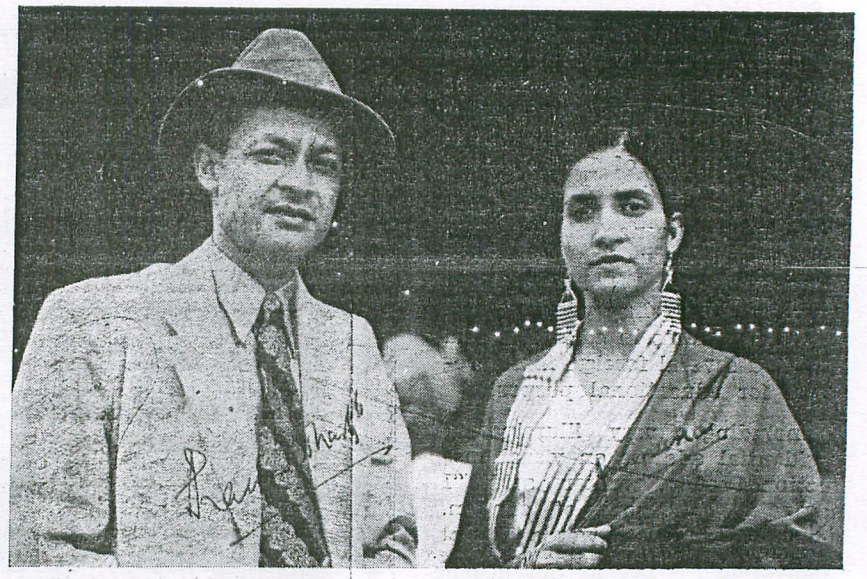
INDIAN MOTION PICTURE CONGRESS!

At a largely attended meeting of local film personalities on the 20th November in Bombay, it was decided to convene a Motion Picture Congress to celebrate the Silver Jubilee of the Indian Film Industry.

A Reception Committee of prominent film personalities was formed with Mr. Chandulal J. Shah as the Chairman.

The Indian Motion Picture Congress is expected to be held in the 2nd week of March at Bombay and an influential Executive Committee of the following persons was appointed to prepare the plans of the celebrations: 1. Mr. Chandulal Shah (Chairman); 2. Mr. M. A. Fazalbhoy; 3. Mr. Chimanlal Desai; 4. Mr. J. B. H. Wadia; 5. Mr. Y. A. Fazalbhoy; 6. Mr. Baburao Pai; 7. Rai Saheb Chuni Lall; 8. Mr. Kevalchand Mehta (Hon. Treasurer); 9. Mr. K. S. Hirlekar (Jt. Hon. Secretary); 10. Mr. Baburao Patel (Jt. Hon. Secretary).

The meeting decided to invite the Hon. Mr. S. Satyamurti, M.L.A. (Central) to preside over the Congress.



On the 7th November Mr. Barua and Miss Jamuna, famous screen celebrities returned to India. Here is an exclusive photo, specially autographed for "filmindia", when they landed at Bombay.

"Professor Waman M.Sc." is perhaps the best detective thriller India has seen. Produced by Ranjit and directed by Mr. Manibhai Vyas, it features big names like E. Billimoria, Mazhar, Sitara and Sunita Devi.

● *In provoking new thought Krishin's "Zamana" will lead the way in the 1939 productions. It is a picture different from others.*

● *Directed by*
Ram Daryani

Starring
PADMA DEVI
with
Nazir - Dar - Bansi - Hansa
Gope and others.

ROUND THE TOWN

(The reviews published under this section are useful both to the average cine-goer and the exhibitor. Several technical aspects which are of importance to the exhibitor in his bookings have been treated here in short, maintaining, at the same time, the casual interest of readers in general.)

"ADHIKAR"

Producers: New Theatres Ltd.; Direction: P. C. Barua; Photography: Yusuf Mulji; Recording: Atul Chatterjee; Dialogues: A. H. Shore; Songs: Arju and Raschid; Music: Timir Baran; Cast: Jamuna; Menaka, Barua, Pahari, Pankaj Mullick, Jagdish Sethi etc. Released at Roxy Cinema, Bombay. Date of Release: 21st October 1938.

It is a page from life. Imagination and melodrama make it convincing. An unusually high conception of the subject makes the picture unintelligible at places for the common folks. Something on the level with the mentality of the masses was badly required to secure the popular vote. Even the music is not popular as is usual in the pictures of New Theatres.

The Story: Nikhilesh and Indira are rich. Brought up in the lap of luxury, they have been close playmates under the watchful eye of Ambikaprasad the solicitor who takes up the responsibility from their dead parents. Both love each other and they are soon to be married. Far from the luxury of the aristocrats—and in the slums of the city lives Radha, an orphan, who yearns for luxury and riches. She has friends in Behari and Ratan. Behari is a radio artiste while Ratan is a poor clerk in the office of Ambikaprasad. Events move fast and Radha meets Indira, when Radha claims half of Indira's wealth claiming herself to be the sister of Indira. Preposterous though the claim is considered, Indira chooses to give Radha a chance to prove her statement and Radha is soon installed in luxury and riches. And now begins the drama—the theme which the writer wants to tell the world. The slum child makes things difficult for everyone. Every minute there is a compromise between Nikhilesh and Indira and their love goes through an acid test. Radha's passionate advances towards Nikhilesh are summarily rejected. The whole story rushes forward to one grand climax, when Indira learns that Radha is truly her father's illegitimate daughter and in consequence Indira forfeits her entire property to Radha. The acquisition of wealth leaves Radha friendless. This opens her eyes, and once again Radha and Ratan meet to express a love which was born in silence and poverty. Indira finds Nikhilesh still the same ardent lover.

Acting: Jamuna as Indira gives a marvellous performance. Her poise is admirable, while her dialogue deserve the highest praise. Menaka as the slum girl convinces and succeeds in irritating the audience, the effect that is intended. Barua as Nikhilesh is his usual best. Pahari as Ratan tried well, but he is becoming too fat for the screen. He sang well, but his music lacked a thrill. Pankaj Mullick as the radio artiste sang well, but looked awful and nervous—to shoot him in close-ups is a sad mistake. Jagdish as the solicitor was superb, though at places he was used as slapstick material.

Production: Beautifully directed, the picture provides a treat for the intellectuals. The dialogues are beautiful but the composition of the songs is not particularly brilliant. Photography and recording leave little to be desired. The sets are suitable and superb. The songs were not popularly tuned. The Bali tune of the song sung by Jamuna is pleasant to hear.

As a contribution to the art of picture production, the picture is a pride, but as an entertainment the subject is treated from an angle not easily understood by the masses. Barua mustn't forget that people must see the picture to make it worthwhile for the producers.

Points of Appeal: The treatment of the theme is thought provoking. Jamuna's work is eloquent while the technical standard achieved is worth a careful observation. Barua's direction commands respect.

"ASHA"

Producers: Film Corporation of India — Directors: Parry Davies and Ranjit Sen — Photography: P. D. Brierley and Melhotra — Recording: Modhu Sil and Nigam — Dialogues and Songs: Bhagavati Charan Varma — Music: Bikram Chowdhary — Released at Royal Opera House, Bombay — Date of Release: 16th October 1938.

The way the producers boomed this picture people thought that they were going to bring down the skies. Plenty of tall talk during production makes the result more disappointing. It is painful to think that big money has gone west in producing this picture which can only be called utterly useless from every point of view remembering that our people have been in this production business for 25 years.

..**Story:** Mohan the hero of the story has aeronautical ambitions. His father had died in an air accident and his mother would not allow Mohan to fly. But she is ultimately persuaded to permit him to work as a ground engineer in a commercial air service. Unhealthy competition with another company of crooks leads to events of sabotage and Mohan has soon to resign from his job with a suspicion over his head. Asha the proprietor's daughter while loving Mohan, disbelieves in his guilt. The traitors are however soon discovered and Mohan once again becomes a general favourite and of course the hero.

Acting: Vijayakumar as Mohan is far from satisfactory. His constantly sad expression makes him

look like an unwilling martyr even in a few romantic interludes between the heroine and himself. Kamlesh Kumari as Asha looks hideous. The cameramen have not been kind to her. The personality which she had acquired at the New Theatres has been entirely dissipated. She has however tried her best to act well under the circumstances. Purna Chowdhury as Jairaj, the pilot is not bad. Deb Bala as the mother is good. R. P. Kapoor does not convince. Aruna Devi as Prabha the wife of Jairaj is good in parts. The less said about the rest, the better.

Production: The continuity is amateurish. The treatment is puerile. And the story lacks a motive. The direction is too poor to deserve any mention. Photography and recording are careless and indifferent. The music is a farce. The dialogues are unnecessarily awkward. The songs are badly composed. The only relieving features in the whole mess are some aeroplane sequences.

One would like to know what were Messrs. Parry-Davies and Brierly brought to India for if they didn't know their job. It is obvious that what they know is hardly worth knowing. Even a third rate Indian director or a cameraman would have given better results.

In 'Hari Kirtan" a supplementary feature with the main picture, the producers have again given an exhibition of their mistake in estimating the public demand. "Hari Kirtan" sounds like an "AlkaSeltzer" advertisement of the Almighty.

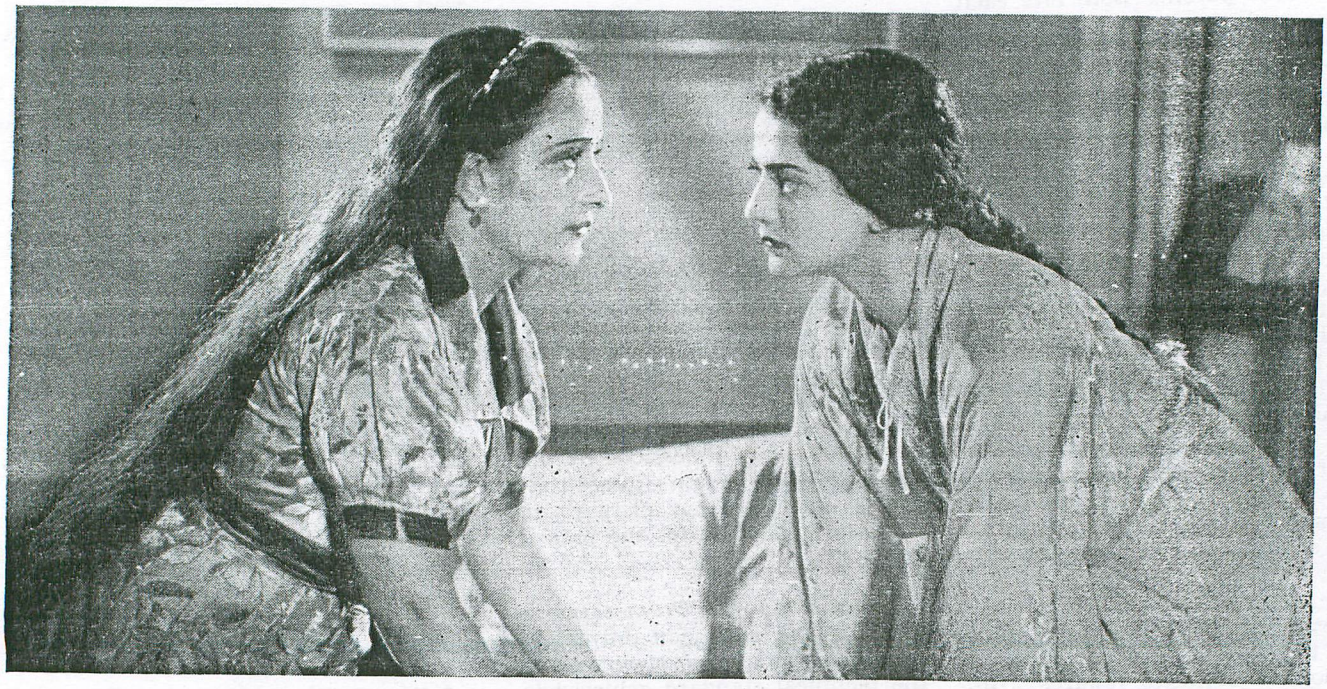
Points of Appeal: Those rich young men who entertain ambitions in film production should see this picture to know what a mess money can buy without the requisite practical training in picture production. As an entertainment, the whole affair is disgustingly amusing.

"POSTMAN"

Producers: Sagar Movietone — Directors: Mahendra Thakore and Zia Sarhady — Photography: Rajnikant Pandya — Recording: Patil — Story, Dialogue and Songs: Zia Sarhady — Music: Anil Biswas — Cast: Kumar, Bibbo, Maya, Yakub, Sankatha and others. Released at: Imperial Cinema, Bombay. Date of Release: 5th Nov. 1938.

Stretched and slapstick in parts. this picture is nevertheless a good entertainment for everyone. The subject of the story being a bit unusual, it supplies that element of novelty which contributes to the box office.

Story: Next time you look at a postman—a good looking one—don't forget that even to him romance can't be denied. Shishir the only son of a once-rich father has to take up work as a postman to meet the necessities of life. This he does under persuasion of his mother and of a friend, but not without expressing his burning desire to possess a motor car of his own someday. The motor car has become the ruling obsession of his life—and even in his rounds as a postman, any street motor car would help him to deliver the letters to the wrong people, till one day he loses an expensive insured letter and finds himself doing a term in jail. And there he meets Vinod the son of a rich father, paying off his own debt to society for kidnapping a girl. With Vinod



Glaring at each other like—! Well, well, they are stars! Bibbo and Sabita in "Ladies Only" a Sagar picture.

every other girl except his sister was a sweet obsession. Possessed with the idea that all girls should fall for him he passionately desires Sushila, a friend of his own sister Uma. Sushila however hates him and loves Harish. In the jail Vinod and Shishir arrive at a compact to work together when they go out—Shishir to get his motor car and Vinod to win Sushila. Shishir soon becomes an innocent pawn in the hands of the crooked Vinod and through numerous escapades and revolver shots, the drama reaches one grand climax when inspite of a hundred motor cars Shishir accepts Uma without a car. The picture is one continuous fun punctuated at places with crime and thrills.

Acting: Kumar as Shishir the postman looks a darling and gives a popular performance. His expression of innocent stupidity suits his face well and a few more roles in this strain may be useful to some producer to put over a box-office picture. Maya as Uma is refreshing. She is lively and dynamic and straightaway wins the sympathy of the audience. Yakub is at his usual best as the villain of the piece. Sankatha, somehow, did not please. One can 'see' when he speaks, the way his mouth helps to assume an ugly face contortion. His dialogues are however well delivered though in a slightly stagy manner. His work is sincere. Harish is a disappointment. Bibbo and Harish were badly mis-cast. Bibbo looks more like Harish's mother than his sweetheart, Bibbo's songs were not pleasing. In fact, Bibbo and Harish were not at all necessary in the picture, the story could have become better without them. Sunalini Devi has given good work, particularly so in the lunatic asylum.

Production: The continuity, especially in the early parts, calls for more care. Several situations could have been made to look more natural if imagination had been exercised a bit. The sound recording is not so satisfactory, particularly of songs sung by Bibbo. Photography is tolerably good though not up to the usual Sagar standard. Some of the camera angles are, however, enterprising and praiseworthy. The tunes were trite and only one song sung by the music director himself is pleasing. The dialogues are pretty good, but the song composition is common.

Considering that the picture is mainly designed for light entertainment, several small errors can be excused. Two juniors have directed this picture and keeping in mind that this is their first attempt, their work should be considered as promising and painstaking. They certainly deserve some more chances.

Points of Appeal: The motive of the subject is fresh and the treatment being light, it entertains and keeps on doing so till the end. Kumar's stupidly innocent role and Maya's coy magnetism are features that attract attention.

"THE SECRETARY"

Producers: Ranjit Movietone — Story: Gunvantrai Acharya — Direction: Chaturbhuj Doshi — Photography: G. G. Gogtay — Recording: P. C. Subedar and Thakorbhai Patel — Music: Jnan Dutt — Dialogues: R. S. Ramayye — Songs: Santoshi — Cast: Madhuri, Trilok, Charlie, Begg, Kalyani, Rajkumari, Wahidan and others. Released at: West End Cinema, Bombay. Date of Release: 22nd September 1938.

The picture is planned to provide light entertainment. Slapstick and nonsense, two elements of humour are cleverly used, to achieve this end. Had the producers made the tempo faster by some drastic editing in the early reels, the picture would have gathered more interest.

Story: Ramila is a modern Europe returned product of a doting old fashioned rich father. The father has an enterprising secretary in Anil. Some humorous situations created by the clash of the old order with the new spirit of the West very soon make the story an interesting proposition. Ramila falls in love with Anil but a crook by the name of Prince Roy creates several complications with the help of Ramila's little dog. Incidents become exciting when Ramila undertakes to manage her father's business. And now the father dies suddenly and Anil who also loves Ramila decides to tame the shrew in her. Conspiring with the family solicitor Anil arranges to cut the girl with the proverbial penny, and Ramila finds herself in exactly a reverse position by becoming the personal secretary to Anil who has apparently inherited the old man's fortune. And now through a riot of humorous situations the story travels to throw Ramila into the arms of Anil.

There are numerous small complications woven into the carpet of this screen romance, but they make the picture all the more interesting.

Acting: Madhuri as Ramila is excellent. The role suits her very well. Charlie creates many a laugh. Begg did not impress. His poise was unnatural and his performance in this picture hardly gives any promise for the future. Kalyani sings a song well while Wahidan also sings beautifully. Rajkumari is well used. Y. Harroll is hardly useful as a screen artiste.

Production: The direction, though not particularly brilliant is still good enough. For a second picture, the effort shows improvement. Gogtay's photography has improved a lot. The laboratory work was not happy at places. The recording is good. Music proves popular. Dialogues are common while the songs are poor stuff in composition. The inclusion of Anglo-Indian and foreign girls in dances is to be deplored. To encourage these people is to deny to our people the chance of earning a living, however poor. These producers with nationalistic leanings are least expected to encourage this aspect of the industry.

Points of Appeal: The slapstick performance of Charlie becomes immediately popular. Good music is another point and there is entertainment—simple and harmless—with a capital "E".

● *Shots from "Sitara" the Gipsy picture under production by Everest Pictures Corporation Ltd. and directed by Mr. Ezra Mir.*

The All Important Scissor

By Ezra Mir

[Mr. Ezra Mir hardly needs any introduction. He has been a popular director and some of his outstanding successes like "Zarina" and "Nur Jehan" have left behind pleasant memories of beautiful technique and superb pictorial art. To-day Mir is a producer, but not in the sense some others are. He is still the sincere workman on the studio floors. Mir's next is "Sitara" a Gipsy tale which he is directing and producing. Mir himself is an artist with the all-important scissor and when he talks of editing others must listen.—Ed.]

Editing is the basic root and foundation of film craft. Just as the heart is to the human body so is Film-editing to the Motion Picture Production. It is the pulse beat of screen composition. Authors of literary masterpieces choose words and situations to create character and feeling. The sculptor moulds his masterpieces from junks of clay. So the Film Editor with his thousands of feet of diversified action in celluloid form, moulds his composition and by placing his strips of action and dialogue in such a manner in relation to one another that he imparts the breath of life by creating character and feeling to a series of photographed actions.

In the hands of a clever Editor the scissors assume fantastic proportions—lifting film Artistes to fame and glory, hurling others to their doom. How many sighs of deep regret and chagrin, abuses and epithets of all manner and description are hurled at that all-important scissor.

The Artiste moans—"I am ruined! My best scenes are cut off!" The Cameraman groans—"Gosh! I took hours to fix the light on that set and it's not there—it's cruel!" The Dialogue Writer sighs—"Oh! where! Oh! where are the results of my brain child? Nights and weeks I have slogged and slaved to create those beautiful words." The Story Writer cries "That's not the story I wrote! Where is that beautiful prose? Where is the gem of my literary masterpiece?" The Setting Master screams—"To think I have taken all the trouble to erect that setting—It's scandalous! It's preposterous!" Only the Film Editor shakes his head sadly and says "It'd to be! friends, it had to be!"

The editing of a picture with thousands of feet of diversified action photographed on celluloid is like composing a beautiful poem or a literary master-piece, or like the sculptor moulding his statue out of a work of art so does the Film Editor mould his picture from the many thousands of pictorial action into a composite whole—to interpret the story of the author.

Forms of editing vary according to the type of story and its treatment, its tempo and montage. In America Film Editing is a highly paid and specialised art handled by men and sometimes by women whose long and varied experience in this phase of the industry has imbued them with an intuitive and dramatic sense of balance and rythm, judgment, and tempo to interpret his art by clever manipulation of his scissors. The brains of these individuals are saturated with the principles and essentials which is known in film language as 'Screen Sense'—the result of years of practical experience.

Many of the leading directors in America to-day have risen from the ranks of Film Editors because these men through years of toil and practice in editing scores of pictures in the cutting rooms have mastered the fundamentals of audience, appeal and the continuity of rythm and balance in moulding screen dramas.

HE CUTS AND CREATES

To the world at large, the Film Editor is an unheralded individual who does not receive the glamour of his brother associates in the industry. But to those in the industry the Film Editor is one of the most important individuals who is really known as the "Silent doctor" of the screen because in his hands often rests the success of many a weak film. By clever manipulation of his scissors he can give added life feeling to his plays and can create situations, superseded even by those written by scenario writer and shot by the director.

In America, from the day a new film goes into production the Director and the Film Editor become inseparables. Because in the hands of the Film Editor rests the final expression of the director's ideas. Thus it will be seen that with his own knowledge to back him, the Film Editor, by working on so many productions and associating with a variety of directors and ambuing their ideas and viewpoints has schooled himself to such a point that when the time comes for him to take his place as the director he is fully prepared

(Continued on page 48)

EZRA MIR

This charming gentleman of the film industry is an international personality, having worked in Hollywood, in England and India. In addition to being a director, editor and producer, he is also a story writer. "Daughter of India" which will be shortly produced by the British National Movietone, is written by Mr. Ezra Mir.

Directed by :
P. C. BARUA
WHO GAVE YOU
"DEVDAS"

Music by :
Sjt. TIMIR BARAN

Starring :
★ JAMUNA
P. BARUA
P. SANYAL
MENAKA
PUNKAJ MULLIK
JAGDEESH etc.,

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Studio Close - Ups

RANJIT MOVIETONE:

"The Secretary" a light comedy directed by Mr. Chaturbhuj Doshi is still running at the West End Talkies. The picture that will come to the screen after this one is called "Professor Waman M.Sc.", and is directed by Manibhai Vyas, who is reported to have given very good directorial, considering that this is his very first picture.

Director Jayant Desai is fast nearing the end of "Sant Tulsidas", while Mr. Chandulal Shah is shooting "Achhoot" whenever he gets time from the numerous activities. Director Kardar's social picture will take only a month more for completion. With Kumar and Madhuri in the cast, this picture is likely to be another box-office hit. Mr. Chaturbhuj Doshi will take up a new subject sometime in the second week of December.

SAGAR MOVIETONE:

The remarkable success which the "Postman" met with at the Imperial Cinema when it was released proved to those experts who always look suspiciously at a picture, that people take to what they like rather than being served by the producers. "The Postman" has proved a surprising box-office hit for the Sagar studio.

At the studios Director Mehboob's social picture is proceeding fast towards conclusion, while Director Badami has nearly completed "Ladies Only" while "Service Ltd." by director Luhar is receiving the final touches.

New directors in Zia, Atorthy and Nandlal are kept busy with the scripts for the 1939 production plans. Director Nandlal will be taking up a social comedy before he takes up "Prithvi Vallabh" that wonderful literary classic.

BOMBAY TALKIES:

At least these producers have come out with the name of their next picture which secret they were guarding very jealously. "Bhabi" is the name of the new picture, in which P. Jairaj plays the leading role with Meera, Maya and Renuka. The picture is expected on the screen sometime in the month of January.

WADIA MOVIETONE:

Through mishaps and accidents Director Ghadiali's "Jungle King" is being steadily shot with an intention to give the people something unusual in the world of thrilling pictures. Owing to the unfortunate accident to Pramilla and to the hero, the shooting of this picture has been suspended for some days. However, the picture will be finally completed during the month of December and put on the screen sometime in January. "Vijay Kumar" directed by Raja Yagnik is progressing steadily while Homi Wadia's "Punjab Mail", featuring the fearless Nadia is speeding up fast for a Censor certificate. Director Aspi Irani has finished his paper work for "Jai Swadesh".

GENERAL FILMS:

On the 19th November "Industrial India" directed by Mohan Sinha was released at the Royal Opera House to a huge crowd. The picture is expected to go several weeks in Bombay as it throws a refreshingly new light on the present day industrial problems.

At the studios "Pati Patni" is receiving finishing touches and is likely to come on the screen sometime in the month of February. The Fazalbhoy Bros. contemplate a huge amalgamation with another local studio with a view to establish several production units functioning during the year 1939. We hope they will do so as our theatres will require more pictures in 1939, due to a shortage which at present seems inevitable.

RUBY PICTURES:

"Prem-ki-Jyot" their maiden picture starring Miss Sulochana with D. Billimoria, Jal Merchant and others supporting her has been completed and is expected to come on the screen at the Imperial Cinema after the "Postman" concludes its run. The advance reports regarding this picture are very encouraging and already the Provincial rights of the same have been disposed off.

MINERVA MOVIETONE:

"Talaq" and "Pukar" are being steadily shot at this studio under the supervision of Mr. Sohrab Modi. In "Pukar" Chandramohan is reported to have given a good performance as Jehangir and people are already looking forward to the release of this picture as early as possible.

KRISHIN MOVIETONE:

Director Ram Daryani's "Zamana" has been passed by the Censors and is now awaiting a vacancy at some theatre in the city. In the cast we find Padmadevi in the stellar role and Nazir and others in the supporting characters. This picture is likely to set up a new standard of pictorial treatment of the present day social themes.

PRAKASH PICTURES:

The success of "Poornima" surprised the critics. The picture has been well received not only in Bombay but at several places, and it therefore supplied a much required urge to the producers to porduce social subjects in future in preference to their usual stunt thrillers.

At the studios Director Khosla has made considerable progress with "Hero No. 1", a story with plenty of fast and slapstick action.

EVEREST PICTURES:

Ezra Mir is in full swing, which means that "Sitara" is being shot with a frenzy and abandon so much required for a gipsy story. From day to day wild and romantic scenes with their unique haunting melody are being shot on the studio floors of the Film City. Rafique Guznavi, the Music Director is reported to have excelled himself in giving a wonderful lilt to the music, which is expected to haunt the ears of the people for months to come. Ezra Mir as the Director, is of course, doing his best to make "Sitara" not only a box-office success but a standard of clever technical work.

BHAVNANI PRODUCTIONS:

By the time this is in print "Double Cross" will be on the screen at

the Super Talkies. With Bimla Kumari, Nayampally and others cast in an interesting story this picture of Mr. Bhavnani is likely to win the appreciation of the cine going public.

JAYA BHARAT MOVIETONE:

"Shareef Dakoo" a stunt picture directed by G. R. Setty is now ready for the screen. With Padmadevi and Navinchandra in the lead, the producers expect a good reception for it on release.

POONA

SARASWATI CINETONE:

Under the direction of Mr. Chowdhary, beautiful outdoor scenes have been shot at Benares of their present social picture under production called "It's True". As the picture is expected to be completed by the middle of December advance bookings have been effected all over the country and the producers are expected to release several copies simultaneously to satisfy this demand. As a social theme, giving side lights on untouchability, "It's True" is going to be one of those rare social pictures which are always remembered by the people for a long time. With Motilal and Rose in the lead, the picture has the requisite pulling power for the box-office.

Director Nanasaheb Sarpotdar is shooting "Bhagwa Zenda" a historical subject of the times when the Marathas fought for their freedom.

PRABHAT FILM CO.:

By the time this is in press Director Narayan Kale's second effort "My Son" should be on the screen at the Central Talkies. Director Shantaram has at last completed the scenario of his new picture, the story of which has been written very intelligently by Mr. A. Bhasker Rao, who is the head of their Story Department. Shanta Apte is expected to star in the picture and the shooting will probably begin sometime in the month of January after a month of rehearsals.

Particular congratulations are due to Mr. Bhasker Rao for getting his screen story Ok'd by a famous director whose discriminating taste in such matters is already well-known.

KOLHAPUR

HUNS PICTURES:

"Devata", a story written by Mr. Khandekar should have arrived in Bombay ere long. But things do go wrong and terribly so in picture production with the result that "Devata" will be seen on the screen in the month of January. In a wonderfully original plot, Mr. Baburao Pendharkar, has for the first time worked as the hero. There seems to be no limit to the versatile talents of this superb artiste who takes up any role that comes his way and gives a psychologically perfect portrayal every time. Director Vinayak who is directing this picture is reported to have gone one better than "Brahmachari" which picture is now breaking all records which Maharashtra could previously claim.

ARUNA PICTURES:

Director Bhal G. Pendharkar has finished the paper work of his new

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historical subject "Netaji Palkar". Rehearsals of this wonderfully thrilling episode from the times of Shivaji, the Maratha conqueror are now on and the picture will go into shooting sometime by the middle of December, probably at the Huns studios in Kolhapur.

CALCUTTA

NEW THEATRES:

Director Barua's "Adhikar" has been running in Bombay to the delight of the intellectuals in the city. High pitched in conception and different in treatment this picture offers a treat to the intellectuals and a retreat to the thinkers. To the masses in general, it is however, a bit high flown. People who complain that the long lapses between two pictures peculiar to New Theatres, should be surprised to learn that when "Adhikar" is running at one theatre in the city "Street Singer" has also been released at another, namely, at the Minerva Talkies. For the first time, Saigal and Kanan Bala those melodious crooners of the screen, have been paired together with the result that huge crowds come out of the theatre singing in the street, songs from the "Street Singer".

At the studios "Bar Didi" "Dushman" and "Snake Charmer" are being shot steadily, while Director Phani Majumdar has taken up "Kapalkundala" in Hindi, the subject which broke all box-office records in the days of the silents. Director Barua who has returned from his foreign tour, of course, accompanied by Jamuna will now rush into new activity by taking up a social subject of an entirely different type.

FILM CORPORATION OF INDIA:

"Asha" which was released at the Royal Opera House proved a disappointment to several people who had expected a lot from this new company. Nothing definite is known at present about the new activities of this studio.

SOUTH INDIA

ANDHRA CINETONE, (Vizagapatam):

Director Hiren Bose entertains high hopes of success of "Bhakta Jayadev" which ought to be on the screen sometime by the 2nd week of January. "Kiratha Arjun" under the capable guidance of Mr. Ramashesham is progressing steadily. "Pasupathasthram" is being produced in this studio for Ramgopal Talkies.

MODERN THEATRES, (Salem):

"Maya Mayavan" was released to an appreciable audience in the Crown Talkies, Madras and the picture is likely to stay there for sometime. Director Sundaram is busy with the selection of artistes for his new picture "Santhana Thevan" while Jaya Bharat's "Thayammannavar" will go to the editing room very shortly.

Ratan Bai in "Mr. X" a Prakash picture.

PREMIER CINETONE, (Coimbatore):

"Eknath" must be on the screen by the time this issue is in your hand. As all directors usually feel, Mr. Metha who directed this one expects this to be roaring success. "Lucky Star" produced by Dwarkanath productions should have been complete by now.

CENTRAL STUDIOS: (Coimbatore):

"Musiri" was to a great extent responsible for the success of their Tamil Talkie "Tukaram". If reports are to be believed, there is hardly any entertaining material in the story except 'Musiri' as "Tukaram" in celluloid. "Rambha's Love" is ready for release.

MOHAN PICTURES, (Madura):

Mr. Tandon is at Calcutta, shooting "Yayathi". He has been doing so for long and goodness knows when he is going to finish.

SARATHI FILMS, (Madras):

"Mala Pilla," a social story advocating untouchability was well received in the South, inspite of protests from the Sanatanists who must have given the picture plenty of free publicity. A lucky coincidence indeed! Their next picture will be the "Battle of Palnad" and we hope there will be no bloodshed.

RAJENDRA FILMS, (Madras):

Director Rao's "Swarnalata" is reported to be doing rather good business. The distribution rights are held by Mahalaxmi Studios, Madras.

JAYA FILMS, (Madras):

"Vimochan" is ready and should be on the screen by the time this is in print. "Kalidas" will be their next.

MAYURA FILMS, (Madras):

"Luck" seems to wait for its turn to be released in the city. The

picture features Miss Chellam, Surya Kumari, Mr. Satagopan and others and the care that was taken in shooting the picture amply supports its 'luck' as a paying proposition. The future programme of the company is not yet known.

METROPOLITAN PICTURES, (Madras):

After the success of "Daksha Yagna", the producers have boldly announced their next production as "Maya Machindra". Raja Chandra Sekhar wields the megaphone and that speaks volumes about its prospective success.

JYOTI FILMS, (Madras):

"Ramalingaswamigal" is progressing well under the hands of Director Raghunath and it is expected to be released in the city early next month.

ORIENTAL FILMS, (Madras):

Miss T. P. Rajalakshmi is 'misunderstood' for a male in "Saguna Sarasa" or "Misunderstood" in Tamil. Miss M. S. Vijayal is playing the leading role. Wonderful! the way South imitates the West.

RAJU FILMS, (Madras):

"Madurai Veeran" is ready for release and we shall soon tell you how it has fared.

VEL PICTURES, (Madras):

This studio was going through a bit of troublesome times during the last month, and it will not be a surprise if they overcome the same and 'fall in the line' shortly.

DECCAN CINETONE, (Madras):

This infant concern promises to do big things for the future, the way we find producer Raja Rao making headway with the construction of a studio and selecting the artistes; and it will not be long before we find Rajkumari cast in a live story called "Kulotunga".

KUBERA FILMS, (Nellore):

"Bahkta Markandeya" in Telugu was received rather well in the mofussil and ought to run well in the city. The next to go into shooting will be "Mayil Ravana".

MAHALAKSHMI STUDIOS, (Madras):

"Inbasagaran" in Hindi and Tamil is in the finishing stages. Reports from the South go to confirm the anticipated success of the picture and both of them ought to prove a regular gold mine to the producers.

ROYAL TALKIES, (Madras):

"Sakubai" has been resumed and Mr. Rao is in charge of the megaphone. With Aswattamma in the cast, this picture is expected to be greater than "Chintamani".

FAMOUS FILMS, (Nellore):

Mr. Shiraz of Bombay is managing affairs in this concern and the maiden picture to go into production is called "Balaji".

VAUHINI PICTURES, (Madras):

This is a new concern with an ambitious programme. They are producing a picture called "Vandemataram" in the Newtone studios and the picture is well on way.

(Continued from page 43)

to take up his responsibilities to the greatest advantage.

Film Editing is not an art that can be learned by theory but must be acquired by actual practice in the cutting rooms where the attainment of "Filmic Sense" will later bear fruits.

In India, practically all the directors edit their own pictures. So I sincerely advise those who aspire to join the ranks of film directors in India to start from the surest seat of learning—the Editing room of the Studios. For remember, and let me stress once again, that Film Editing is the root of all film knowledge.

To a director cutting sense in his work is a vital essential, in his mixing of shots and angles in dialogues and movements of his characters the placement of new sequences intercutting with other scenes constituting a harmonious story into composite whole.

Film Editing is a very plastic science, each individual—Director or Editor have their own individual methods—but everything, of course, depends on the constructive imagination of the man behind the all-important scissor.

(Continued from page 29)

the Government know how far this price varies with the real one.

A clause in the agreement between the Exhibition and the Distributor reads as follows:

"The Exhibitor shall pay to the Distributor as ascertained and liquidated damages **annas 2 per lineal foot** as the cost of replacement of each lineal foot of film lost, stolen, destroyed or damaged in any way while the same is in the possession of the Exhibitor or deemed so to be as aforesaid."

When the Distributors themselves estimate the cost of their films at **12 annas per foot** and recover the same from the suffering Exhibitors from day to day, why should the Government be satisfied with a mere 7 annas per foot unless the Government intends to back up the foreign productions?

When 70 lakhs of rupees per year are going out of India as sheer net profits, why should the Government not tax these people further?

Increasing the assessment value to even a rupee a foot should not be considered as extravagant seeing the large profits made by these people every year.

After a careful study of the above figures the Government has a strong reason to raise the taxation immediately and this matter should be forthwith taken up before the next Budget Session of the Central Assembly.

In the near future, I propose to deal with some of the dirty methods practised by some of these foreign distributors to avoid paying the full income-tax to the Government by disbursing the income under fictitious heads.

I also promise a complete exposure of the exact relations existing between these Distributors and our Exhibitors after which I shall leave it to the judgment of the readers whether to call these dealings a business of mutual benefit or one big blackmail practised on our Exhibitors. In the meantime, I shall willingly accept any detailed information from our Exhibitors which will help me to make out a case for the protection of our Exhibitors.

● *BABA VYAS*

● *CHANDANI*

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* PRIZE Howler of the Month

Mr. Ram L. Gogtay, Editor of the "Motion Picture Magazine" writes as follows in the October issue of the paper Re: the film "The Drum":

"The picture "The Drum" is a **definite contribution to world culture.** It does no more than present the Frontier exactly as it is to-day, of which complete vindication can be found in the communique issued by the Defence Department the other day.

"That it should then be considered, though it does not dogmatise or criticise and in the production of which the military of India actively participated **an anti-Indian film is an indication either of mental perversion or fanatic enmity dictated by parties who are actuated by a motive no better than that of grinding their own axe.**

"After all the judgment of the Committee of international jurists who adjudged "The Drum" as the picture deserving the award this year at the Venice Film Exhibition of the City of Venice Prize; of the sub-committee of the Bombay Board of Film Censors which found the film fit for public exhibition in India; and of the 40,000 and odd people who paid to see it at the Empire and Excelsior in Bombay and who despite categorical invitation found nothing objectionable in the film; must be given greater credence than the **fulsome fanatics of the 83** and odd individuals who allowed themselves to be misguided into airing their views to the four walls of His Imperial Majesty's house of correction.

"Incidentally we must congratulate the Commissioner of Police who lent the whole weight of his authority in defence of the film, without which the puerile picketing would have certainly developed into a roaring riot."

And the man who writes this, in direct opposition of Indian self respect and nationalism, is in addition the paid secretary of the Indian Motion Picture Producers Association, itself an essentially national body.

Some of the men who saw the film and found it objectionable were: The Hon. Mr. K. M. Munshi, Home Minister to the Government of Bombay, Mr. Sayed Abdullah Brelvi, Editor of the Bombay Chronicle and Sir Currimbhoy Ebrahim, Baronet.

Can these gentlemen be **accused of mental perversion and fanatic enmity?** Were they actuated by a **motive no better than that of grinding their own axe?**

In reply to Mr. Jhabvalla, M.L.A., The Hon. Mr. Munshi, the Home Minister said on the floors of the Legislative Assembly that he had **personally** examined the film on **more than one occasion** and then issued orders stopping its further release.

If the Hon. Mr. Munshi is what Mr. Gogtay suggests then we must ask Mr. Munshi to resign and give his place to Mr. Gogtay.

And by what stretch of imagination, does Gogtay consider "The Drum" a definite **contribution to** world culture, unless it is a special culture of imperialism and who else but the Military of India would help to produce a picture like that?

Did Gogtay expect Mahatma Gandhi to help Alexander Korda to produce "The Drum"?

This man is gone mad and the Producers' Association will soon become a mad house unless it finds a new secretary. Our only regret is that Gogtay is an Indian, and as such he wins our sympathy.

Sitara and Kesari in "Professor Waman M.Sc." Ranjit's detective thriller.

Kicks and Kisses

You can have fun with an old fashioned girl by making a modern girl out of her.

* * *

"Why did your girl turn out the light the other night?"
"I think she loves me but wants to keep it in the dark."

* * *

If a stenographer works for a big capitalist, she's apt to be in the lap of luxury.

* * *

A brassiere is something a woman wears for two obvious reasons.

* * *

Her: "But, I never pet with strangers!"
Him: "Then let's ride around a while and get familiar!"

* * *

If they were any dressings at the nudist camps, they must be cellophane wrappers.

* * *

Garters hold a girl's stockings and a man's interest.

* * *

She: "I want you to take a picture of the watch I carry on my leg".
Photo Fiend: "All right, but it will have to be a time-exposure."

* * *

Many a girl sows her wild oats on Saturday night and then goes to church on Sunday to pray for crop failures.

* * *

When a girl decides to paint the town red, she usually begins on her own lips.

* * *

The girl with a well-rounded figure is soon cornered.

* * *

Television will be a wonderful thing, but it will never replace the old fashioned key hole.

* * *

He: "Your lips are so sweet".

She: "I warn you. Anything you may say may be held against you."

* * *

Clarence: (during petting season): "I have always believed, baby, that happiness is where one finds it."

Winnie: "Oh, yeah? Well, you sure don't lose much time searching for it, big boy!"

* * *

A new similie: As impossible as arresting a nudist for carrying concealed weapons.

* * *

Beer makes one lean, lean against poles and lamp posts.

* * *

Him: (Kissing her gently on beach) "Haven't I met you before somewhere?"

Her: (Sweetly): "No, may be it's just the situation that's so familiar!"

* * *

He: "I'll kiss you on the chin!"

She: "Can't you raise your offer?"

* * *

Love comes as often as a girl changes her mind.

* * *

Stella: "So you haven't been out with the professor since college ended?

Bella: "No, during the vacation time he confines himself to physical research!"

* * *

If a girl goes out on too many larks, she'll probably finish up in some bird's nest.

* * *

Buying a car is just like getting married. Once you get the license, you can go as far as you like.

* * *

Her: "I have the form of Venus."

Revue Producer: "Hmmm, I'll look at your art collection in private sometime.

* * *

Many a man has got a one track mind and it's a dirty track.

* * *

A girl is called "streamlined" because she doesn't offer much resistance.

* * *

The price of clothes is falling, but brassiers are still holding up.

"My boss treats me like a dog".
"Yeah? A lap dog?"

* * *

Two and three make five, but it takes two and sex to make a little one.

* * *

A fan who falls in love with a movie star is about as hopeless as a cow that falls in love with a Bull Durham advertisement.

* * *

The prodigal son usually returns empty handed, but when the prodigal daughter comes home it is usually with armful.

* * *

School girls raise their hands to get attention but chorus girls raise their legs.

* * *

Some girls wear black garters in memory of those who passed beyond.

* * *

A good many people go about with their nose in the air, because they can't afford handkerchiefs.

* * *

The only way you can get any fun out of a kiss is to give it to someone else.

* * *

When a girl tells a man to 'hold everything' he generally begins with her leg.

* * *

It doesn't mean that a girl is religious just because she has a divine figure.

* * *

The key to success isn't a night key.

* * *

It's fun to fight about a kiss, but it's more fun to just take it lying down.

* * *

When a girl's kisses really become famous they are soon on everybody's lips.

* * *

Love is blind, but the neighbours are not.

* * *

We know an unemployed stenographer who couldn't keep her position in the office. The boss was so bow legged she fell through his lap.

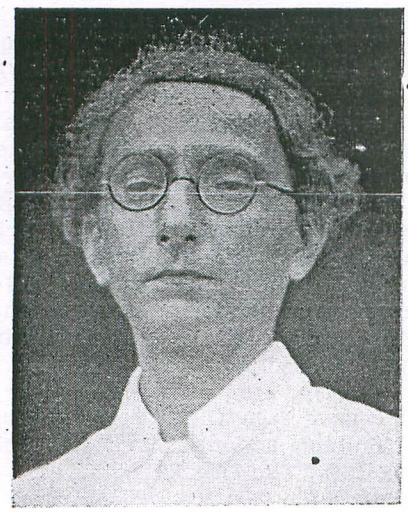
* * *

The best excess rouge remover is an eager boy friend.

"The Drum" and "filmindia" in the Bombay Legislative Assembly

(The Indian film industry is deeply indebted to Mr. S. H. Jhabwalla, M.L.A., the popular labour leader whose sincere efforts in the promotion of the interests of our film industry command the respect of all those who desire to give the Indian film industry a square deal. Mr. Jhabwalla, at the instance of "filmindia", played a prominent part in "The Drum" agitation by asking the Government some pertinent questions which we reproduce below.—THE EDITOR.)

(Reproduced from Bombay Legislative Assembly Reports—Third Session—1938)



Mr. S. H. Jhabvalla, Member of the Bombay Legislative Assembly.

ALLEGED EXHIBITION OF ANTI-INDIAN FILMS

*1048. Mr. S. H. Jhabwalla (Railway Unions): Will the Honourable Minister for Home Department (and Legal) be pleased to state—

(a) whether it is a fact that a portion of about 24 feet length of the film "Drum" was censored by the Bombay Board of Film Censors;

(b) whether Government are aware that such censoring has not changed the original anti-Indian character of the film;

(c) whether Government are aware that in the said film the people of the North West Frontier Province are depicted as being treacherous;

(d) if so, do Government propose to stop its exhibition in this province;

(e) whether Government are aware that the film "Tiger of Eschnapur" is being exhibited in Bombay City;

(f) whether Government have ever asked the Bombay Board of Film Censors to require the film distributor to exhibit the original version of the said film as produced in the foreign countries;

(g) if not do they propose to do so now;

(h) whether Government are aware that the said film is also anti-Indian in its character;

(i) if so what step do they propose to take to stop its exhibition in this province;

(j) whether Government have considered the advisability of establishing a rule in this province requiring that the original versions of foreign films should be seen and examined by the Bombay Board of Film Censors?

The Honourable Mr. K. M. MUNSHI: (The Home Minister): (a) A certificate for the exhibition of this film was granted by the Board on the 15th July 1938, subject to the deletion of 24 feet in the film.

(b), (c) and (d). In view of the widespread agitation against the exhibition of this film, I personally examined it on more than one occasion. As a result of that examination action was taken on the lines shown in the Press Note dated the 15th October 1938, which I reproduce below:—

"In view of the widespread agitation against the exhibition in Bombay of the film entitled "The Drum", Government decided that the film should be re-examined and that in the meanwhile it should not be exhibited again in this Province. The film in the original form has been uncertified under section 7, sub-section (7) of the Cinematograph Act, 1920.

Government have now re-examined the film and have ordered the exclusion of all such portions as in their opinion offended Indian national self-respect.

Government have directed that the films as now revised may now be certified by the Bombay Board of Film Censors if presented for such certificates. Government take this opportunity to warn the importers of foreign made films that films, parts of which offend the Indian sentiment or national self-respect may not receive in future the indulgence which the film "The Drum" has received. In this case the film had been passed by the Bombay Board of Film Censors and exhibited to the public for some days before the attention of Government was drawn to the objectionable features of the film. Govern-

ment have now instructed the Board that hereafter it should submit to Government its report and opinion on every foreign film depicting Indian life or dealing with Indian subject matter, wholly or in part, with a synopsis before it is certified.

(e) This film is not being exhibited in Bombay City.

(f) Government have asked the President of the Bombay Board of Film Censors that in the event of this film (which is believed to be of German origin), being tendered to the Board for certification, particular attention may be paid to it and the Board's report on it forwarded to Government together with a synopsis of the film and the Board's opinion whether the film should or should not be certified for public exhibition. Government have not asked the Board to require the distributor to submit the version of the film as originally produced for examination.

(g) No.

(h) and (i) As the film has not been tendered for certification, Government are unable to say whether it is anti-Indian in character. They had, however, in March last seen a report somewhat to that effect in the press, and had therefore taken the action stated in the answer to clause (f).

(j) Government have not as yet considered the advisability of framing a rule to this effect.

The Film "Drum"

*1202. Mr. S. H. Jhabwalla (Railway Unions): Will the Honourable Minister for Home Department (and Legal) be pleased to state—

(a) Whether the attention of Government has been drawn to the letter of Sir Francis Younghusband, published in the "London Times" and reproduced in the October issue of the "Filmindia" regarding the film "Drum".

(b) whether the Honourable Minister has personally seen the film "Drum" as was reported in the press;

(c) if so, whether he has been convinced that the film is objectionable from the Indian point of view;

(d) if not, what are his reasons for the same;

(e) whether it is a fact that the Government of Madras has requested the Government of Bombay to communicate to them their opinion about this film for final action;

(f) if so, what recommendations has this Government made to the Government of Madras for taking action about this film;

(g) whether the attention of the Honourable Minister has been drawn to the incidents in the films "Paris Honeymoon" and "The Devilish Woman" produced by the Paramount Pictures of Hollywood and described in the October issue of the "filmindia" and to the attitude of the Bulgarian and Spanish Governments respectively, towards these incidents;

(h) if the reply to (g) is in the affirmative, do Government propose to take some suitable action against the films like the "Drum", "Charge of the Light Brigade", "Bengal Lancers", "Clive of India" etc. which are offensive to the Indian sentiments and feelings?

The Honourable Mr. K. M. Munshi (The Home Minister): (a) Yes. (b), (c) and (d) I invite the attention of the honourable member to the answer I have given to clauses (b) to (d) of his question headed "Alleged Exhibition of anti-Indian Films."

(e) and (f) The Government of Madras asked to be informed of the action taken by the Government of Bombay in respect of this film. They were informed on the 15th October 1938 that this Government had declared the film in the form certified by the Bombay Board of Film Censors to be an uncertified film in the Province under section 7(7) of the Cinematograph Act, and that instructions had been issued to the Board to grant a fresh certificate for the film in its revised form.

(g) I have seen the article referred to.

(h) Suitable action, as indicated above, has been taken against "The Drum".

As regards "The Charge of the Light Brigade", the original version measuring 10,017 feet was refused a certificate by the Bombay Board on the 20th April 1937; but a certificate was subsequently granted by the Board in May 1937 after drastic cuts measuring 3,340 feet had been made. The film as revised was seen on the 14th May 1937 by certain officials of this Government and was considered to contain nothing to which serious objection could be taken by Indians or by Afghanistan. No complaints were received against the film as passed.

The film entitled "The Lives of a Bengal Lancer" was passed by the Bengal Board of Film Censore during the first half of 1935, with an endorsement excising parts of two scenes. When the film came to Bombay, the Bombay Board made a further small excision. No objection against its exhibition was received at that time.

The film "Clive of India" was also passed by the Bengal Board of Film Censors in May 1935, with some excisions. It was shown in this Province under that Board's certificate, no objection to its exhibition being raised at that time.

I do not think that the last three films named are now being shown in this Province.

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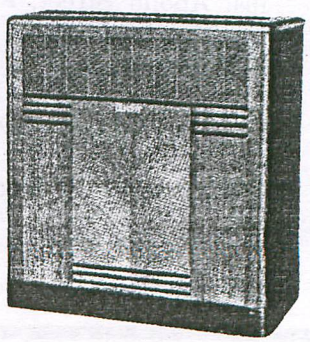

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